DOCUMENT RESUME

ED 418 903 SO 028 235

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TITLE Hispanic Folk Arts and the Environment: An Interdisciplinary Curriculum Guide. A New Mexican Perspective.
INSTITUTION New Mexico State Office of Cultural Affairs, Santa Fe. Museum of New Mexico.
ISBN ISBN-1-56290-163-X
PUB DATE 1996-00-00
NOTE 62p.; Translated by Alejandro Lopez. Photographs may not reproduce clearly. Videotape (29 minute running time) and colorplates not available from EDRS.
AVAILABLE FROM Crystal Productions, PO Box 2159, Glenview, IL 60025.
PUB TYPE Guides - Classroom - Teacher (052) -- Non-Print Media (100)
LANGUAGE English, Spanish
EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Architecture; *Art Education; Built Environment; Elementary Secondary Education; *Folk Culture; Geography; *Hispanic Americans; Interdisciplinary Approach; Social Studies; State History
IDENTIFIERS Folk Art; *Hispanic Arts; *New Mexico

ABSTRACT

This interdisciplinary, bilingual curriculum resource, contains a 29-minute videotape program, 20 colorplate posters, and a curriculum guide. The resource presents an examination of the folklife and folklore expressions of the Hispanic people of New Mexico. The focus of the curriculum is the relationship of survival-based folk activities to the region's climate, geography, natural resources, and complex weave of cultures. Lessons in the curriculum guide include: (1) Land, River and Hispanic Settlements/Tierra, Rio y Asentamientos Hispanos; (2) Building Community: The Roots of Adobe/Creando Comunidad: Las Raices del Adobe; (3) Folk Arts in the Home: Rio Grande Weaving/Artes Populares del Hogar: Tejidos, Estilo Rio Grande; and (4) Foodways of the Rio Grande/Las Comidas del Rio Grande. Each lesson unit includes an introduction, timeline, and historic background information. Individual lessons include an introduction, objectives, vocabulary, required materials, motivation, preparation and procedure, and evaluation; classroom connections to visual arts, language arts, social studies, mathematics, and science; community connections; adult resources; and a list of relevant children's books and folktales. Poster descriptions, discussion questions, a video overview, and artists' biographies conclude the guide. The videotape gives an introduction to architectural and craft traditions, and demonstrates the techniques used to create: (1) Adobe Architecture and Plastering; (2) Bultos, Carved Saints; (3) Ironwork; (4) Colcha Embroidery; (5) Weaving; (6) Retablos, Painting of Saints; (7) Woodwork; (8) Straw Appliques; and (9) Tinwork. (MM)

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HISPANIC FOLK ARTS AND THE ENVIRONMENT

A NEW MEXICAN PERSPECTIVE

AN INTERDISCIPLINARY CURRICULUM GUIDE

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A New Mexican Perspective

An Interdisciplinary Curriculum Guide

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HISPANIC FOLK ARTS AND THE ENVIRONMENT

A NEW MEXICAN PERSPECTIVE

AN INTERDISCIPLINARY CURRICULUM GUIDE FOR TEACHERS

ARTES POPULARES HISPANOS Y EL MEDIO AMBIENTE

UNA PERSPECTIVA NUEVO MEXICANA

UN GUÍA CURRÍCULAR PARA PROFESORES, K-12

Museum of International Folk Art
A Unit of the Museum of New Mexico
Santa Fe, New Mexico

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Illustration by Joan Bopst

Photographs by Alejandro López, unless noted otherwise

Dedicated to the children of New Mexico and their teachers.

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ISBN 1-56290-163-X
Printed in the United States of America

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FOREWORD

Hispanic Folk Arts and the Environment: A New Mexican Perspective has been developed to stimulate an appreciation and understanding of Hispanic folk traditions among teachers and students in the Southwest and beyond. In New Mexico, a state that is home to the country's oldest Hispanic population, there has been a conspicuous lack of educational materials that reflect and interpret the rich cultural heritage of this historic people.

Given the sustained importance of the folk arts to the spiritual and material well being of Hispanic communities—and the renewed interest in the Hispanic folk arts of New Mexico by the public in general—a school curriculum worthy of its subject could not be more timely. Such a curriculum seems a natural outgrowth of the Museum of International Folk Art's activities, since the museum has the good fortune to house the most extensive and significant collection of Spanish Colonial and later Hispanic folk art in the United States. Coupled with these treasures is an institutional commitment to accessibility and education, an effort that has now been formalized into a far-reaching Education Initiative that will, by the end of five years, transform the visitor experience at the museum into one that is highly interactive and "hands–on."

At the onset of this process, the museum Educators' Task Force, comprised of public school teachers, administrators from the State Department of Education, representatives from local cultural organizations and museum educators from the Museum of New Mexico, identified a need to develop a curriculum that encouraged interdisciplinary learning, integrating the study of folk art with other subjects, such as language arts, social studies, mathematics and science.

In the process of building the curriculum, it became apparent that the Río Grande and its unique and vital environment provided a perfect context in which to study the folk practices of the Hispanic people of New Mexico, whose home this has been since 1598. Consequently, the subject of this curriculum unit is the Río Grande, its surrounding valleys—and the Hispanic peoples therein whose foodways, shelter and clothing are such resourceful cultural transformations of its natural riches.

The New Mexico State Department of Education has endorsed the development of this curriculum and hopes that it will promote intercultural understanding among all children, as well as self-knowledge and self-esteem among the sizeable Hispanic school-age population of this state, country and continent.

A generous grant from the Ahmanson Foundation provided the seed funds to support this project, for which we would like to especially thank Lloyd E. Cotsen. It is through the efforts of talented museum educator and photographer Alejandro López that the curriculum took shape. Dr. Joyce Ice, Assistant Director, and Laura Temple Sullivan, Director of Education, offered able supervision and Robin Farwell Gavin, Curator of Spanish Colonial Collections, provided careful editing. The Educators' Task Force worked to ensure that the curriculum is appropriate and relevant for teachers and students alike. To all of them we express our sincere appreciation.

Charlene Cerny
Director, Museum of International Folk Art

ENDORSEMENTS

"New Mexico is a unique state that has long celebrated its many cultures. Publications like this one will allow us to share information about some of these wonders with educators and many others. We hope the *Hispanic Folk Arts and the Environment: A New Mexican Perspective* curriculum will become an incentive for the development of more published information which will provide authentic pictures of a people and state full of cultural, artistic and linguistic heritage.

The New Mexico Department of Education thanks the Museum of New Mexico and the Museum of International Folk Art for including us in the development of this work."

Vicki Breen, Visual Arts Consultant, New Mexico Department of Education

"The state of New Mexico is perhaps the only state in the nation where several languages and cultures are part of a population mosaic which includes Native American, Hispanic, Anglo and other ethnic groups. It is also the only state where the Spanish language has been used continuously, and up to 1963 officially, since the early Spanish settlements were established after 1598. The seven Native American languages spoken in New Mexico continue to be integral to government, religion, and aspects of daily life for each tribe, and a command of the native language is generally expected and valued by elders of each of the tribes.

It is hoped that this publication, *Hispanic Folk Arts and the Environment: A New Mexican Perspective*, will serve all persons who read it well and at the same time awaken in them a curiosity for studying the subject more deeply. We as teachers need to be able to present ideas and concepts related to our Hispanic heritage which is so rich. The topics are relevant to the total educational experience the children should have in schools."

Mary Jean Habermann, Director, Bilingual Education, New Mexico Department of Education

OVERVIEW AND GOALS

GOALS

1. To understand and appreciate Hispanic folk traditions, both past and present.
2. To recognize the influences of the natural environment on the folklife and folk arts of the Río Grande region.
3. To experience Hispanic cultural traditions by participating in related activities.

OVERVIEW

The *Hispanic Folk Arts and the Environment: A New Mexican Perspective* curriculum guide offers an invaluable opportunity to see how environmental forces shape human activity and how human activity shapes the environment. At a time when the world's natural resources are diminishing and its populations are expanding, it is crucial that students understand the importance of these relationships.

This curriculum guide helps young people find ways to become aware of and involved in the physical and aesthetic aspects of their environment. The lessons present a holistic view of a traditionally agrarian people living in New Mexico and southern Colorado. Through this curriculum students will learn about peoples' relationship to the environment through the example of the Hispanic people of New Mexico. They will begin to translate this knowledge into activities that relate to the same human needs and environment which sustain them.

The projects included here are designed to inspire youth to experience elements of self-reliance and creative problem-solving by experimenting with a variety of natural materials, practicing cultural traditions and applying personal aesthetics. The lessons can also be generalized to apply to other geographic and cultural areas around the country.

The *Hispanic Folk Arts and the Environment: A New Mexican Perspective* curriculum guide provides teachers nationwide with a model of how the folklife and folk art expressions of the Hispanic people of New Mexico are shaped by environmental and historical forces. The folk arts of the Hispanic people of New Mexico (in particular) are the oldest expressions of European folk arts on the North American continent, spanning nearly four centuries from the time of the Spanish-Mexican colonization of New Mexico in 1598 to today.

Due to the Hispanic people's adaptation to the remote environment of the Río Grande and to Native American and Anglo American influences, the folk culture of these people is remarkably still active. This curriculum guide explores the settlement patterns of the Spanish colonists, the traditions of house building in adobe, the weaving of wool from the churro sheep, and the preparation and utilization of traditional food staples. The relationship between these survival-based folk activities and the region's climate, geography, natural resources and complex weave of cultures provides the focus for this curriculum.

The *Hispanic Folk Arts and the Environment: A New Mexican Perspective* curriculum integrates the study of folk arts into other subject areas and develops skills aligned with the National Standards in Education and the Goals 2000 legislation. In addition, it approaches the subject matter in a holistic, hands-on and interdisciplinary manner which teachers should find both refreshing and exciting.

The first lesson, ***Land, River and Hispanic Settlements,*** examines the distinctive environmental features of this region and the nature of some of its earliest inhabitants, the Pueblo Indians, who lived in compact villages along the Río Grande in western New Mexico and eastern Arizona: the Tiwa, Tewa, Towa, Keres, Zuni and Hopi peoples. The second lesson, ***Building Community: The Roots of Adobe,*** looks at the tradition of domestic building in adobe. The third lesson, ***Folk Arts in the Home: Río Grande Weaving,*** focuses on blankets used in trading as well as in the home, woven from the region's valuable resource of sheep's wool. The fourth lesson, ***Foodways of the Río Grande,*** examines the staples of the Río Grande—beans, squash, chile, corn and wheat—and how they have traditionally been grown and prepared by the Hispanic people of New Mexico.

NATIONAL COMPETENCY SKILLS ADDRESSED

Visual Arts

historical and cultural understanding; perceiving, analyzing and responding; creating and performing

Language Arts

reading and listening strategies; appreciation and respect for their own language, culture, and literature and the languages, cultures, and literatures of others; use of language to share experience and gain insight into their own and others' lives

Social Studies

knowledge and cultural understanding; democratic understanding and civic values; thinking and decision-making, communication, research and study skills, and social participation

Mathematics

problem solving, communication, reasoning, making connections

Science

critical thinking and decision-making skills; research and study skills with a variety of resources; communication skills, including language arts and mathematics; science process skills; creative approaches to problem-solving

RATIONALE

Every culture is a product of its history and its relationship to the natural environment. Cultures bear the imprint of the land, sky, rivers, deltas, oceans and seas where they developed. The Río Grande, which originates in the mountains of Colorado and which cuts through the heart of New Mexico, has been the lifeblood of Native American and Hispanic communities for centuries. Like all great rivers, the Río Grande has supported an agriculture whose surpluses of fruit and grain have made possible the development of a rich and integrated folklife, which like a river is always changing.

Like all of the cultures that constitute U.S. society, the Hispanic culture of the region of the Río Grande has contributed substantially to American life. Its values of self-sufficiency, resourcefulness, a time-tested relationship to the land and its adaptability to new cultural, social and political realities are all important contributions to national life.

Every student who explores this cultural landscape and its folk traditions will be tremendously enriched. Students will discover a cultural bridge connecting the peoples of North America to those of the countries further south as well as to those of Europe, North Africa and the Middle East.

As Americans strive to familiarize themselves with the cultural traditions of recent immigrants from Spanish-speaking countries, the culture of the Hispanic people of the Río Grande takes on more importance because of its proven capacity to adapt to the conditions of life in the United States. The cultural expressions, including the folk arts of this people and region, are key to understanding the new national identity which is growing out of the conscious weaving of strengths and resources of its culturally diverse citizenry.

Folklife *(La vida popular)* is the traditional cultural expression of a particular people who share a common ancestry, history and understanding. It may include the activities by which a people meet their basic needs of food, shelter and clothing as well as any traditional art form such as music, dance or storytelling which enhances the quality of life and gives expression to their soul.

Folk arts *(Las artes populares)* are defined as those traditional expressions characterized by a shared community aesthetic which are transmitted orally or by example within a community such as an ethnic, tribal, local or regional, religious, occupational, age or gender group. The folk arts of the Hispanic people of the Río Grande region of New Mexico and southern Colorado generally share identifying characteristics described on the following page.

INTRODUCTION

CHARACTERISTICS OF HISPANIC LIFE IN THE RIO GRANDE REGION

RETENTION OF TRADITIONAL FORMS

As a remote colony of Spain for over two centuries, a province of the Republic of Mexico for twenty-five years, and a territory and state of the United States for a century and a half, the Hispanic people of the Rio Grande valley have maintained the vitality of their traditional folk arts. Traditions that are waning in many regions of Spain, Mexico and Latin America continue to evolve in New Mexico. Examples such as the pageantry of *Moros y Cristiano* (Moors and Christians) and *Los Matachines*, a line dance, and songs such as the *alabados* (hymns) and the *Entrega de Novios*, which celebrates newlyweds, are still practiced.

CULTURAL BLENDING AND ADAPTABILITY

The process of cultural blending that occurred in Mexico between Spanish and native peoples continued in the valleys of the Río Grande, which were already occupied by the Pueblos and visited by the Navajos, Comanche, Ute and Apache peoples. Certain ideas, tools, materials, methods and products of local native origin were absorbed into the folklife of the Hispanic people of the Río Grande. Examples include the integration of corn into the daily diet, the use of bows and arrows in hunting, the wearing of moccasins, the incorporation of Navajo designs in blankets, and the inclusion of dances such as *Los Comanches* and *Inditas* music. Examples of cultural blending with Anglo Americans include the use of aniline dyes in weaving and the adoption of materials and styles in building construction, such as corrugated roofing and Greek Revival architectural elements.

FRUGALITY AND INVENTIVENESS

The folk arts of the Hispanic people of the Río Grande exhibit a sense of frugality and inventiveness stimulated in part by a scarcity of tools and materials. Certain materials such as metal, cloth, paper and wood were routinely recycled. Additionally, a single item might serve multiple uses such as the shepherd's fireplace used for cooking food and for warming an adjacent alcove used for sleeping. Examples include the use of wooden pintle hinges when iron was scarce, rag rugs and tin sconces made from discarded food tins.

CENTRALITY OF RELIGION

Much of the material and oral culture as well as the music, song and dance of the Hispanic people of the Río Grande is permeated by Catholicism, and to a lesser degree, by the remnants of pre-Christian beliefs as evidenced in folk tales and legends. Examples of Catholic influence are the forms of greeting such as *"Buenos Dias le dé Dios,"* ("may God grant you good days"), pilgrimages to holy shrines such as the Santuario de Chimayó, and the strong *santero* tradition of carving and painting Catholic saints.

COMMUNITY SPIRIT

The folklife of the Hispanic people rose from an intensely cooperative sense of work and celebration based on the extended family. Entire villages such as Los Lunas, Los Duranes and Barelas near Albuquerque might be comprised of single extended families. Common lands, called *mercedes*, provided everyone with access to important natural resources such as piñon, cedar and pine woods, pasturage, deposits of clay and stone, as well as hunting grounds.

The cleaning of the *acequias* (ditches), the building and maintenance of churches, and even the tasks of sowing and harvesting were all carried out collectively. People today still refer to one another with the kinship terms of *hermano* and *hermana* (brother and sister), or the more common diminutive and abbreviated forms *manito* or *manita*, *primo* or *prima* (cousin) and *compadre* and *comadre* (terms of ritual kinship between parents and god-parents).

AN INTIMATE BOND WITH THE NATURAL ENVIRONMENT

The folk arts of the Hispanic people of the Río Grande reflect a dependence upon the local environment. The broad alluvial plain of the Río Grande valley offers a perfect soil for adobe when mixed with straw from the fields and water from the *acequias*. The surrounding forested areas of the Sangre de Cristo and the Jémez Mountains have provided the timbers for *vigas* (roof beams) and the saplings for *latillas* (poles set in a pattern between *vigas*).

The Hispanic people of the region have historically relied on sheep's wool for making *frazadas* or blankets, *sarapes* or protective outer coats, and *jerga* or carpets. Brought from Spain by way of Mexico, churro sheep adapted to the climate and environment of the Río Grande. Like their Pueblo Indian neighbors, the Hispanic people practiced both farming and hunting as well as herding. By channeling the run-off water from the melting snows through a system of *acequias* or irrigation channels, they were able to produce an abundance of food.

INTRODUCCIÓN GENERAL

Las metas del presente currículo, *Hispanic Folk Arts and the Environment: A New Mexican Perspective (Artes Populares Hispanos y el Medio Ambiente: Una Perspectiva Nuevo Mexicana)* son varias:

1. Familiarizar a los maestros y alumnos con las necesidades básicas de la vida: hogar, comida y vestido o sea, las artes populares básicas.
2. Fomentar un aprecio por las artes populares hispanas de Nuevo México en forma práctica e interdisciplinaria.
3. Enseñarles a los maestos y alumnos la historia de un ramo del pueblo hispano en Estados Unidos a través de sus artes populares.
4. Estudiar un modelo antiguo de interacción entre la vida popular y el medio ambiente de un pueblo.
5. Inspirar a los maestros y alumnos a participar en su propio medio ambiente a traves de las artes populares.
6. Promover un aprecio por la tierra y por el esfuerzo humano.

La primera lección: *Tierra, Rio y Asentamientos Hispanos* examina los rasgos físicos y geográficos de esta región y sus primeros pobladores empezando con los indígenas Pueblo. La segunda lección: *Creando Comunidad: Las Raices del Adobe* examina la tradición de la construcción de viviendas en adobe. La tercera lección: *Artes Populares del Hogar: Tejidos, Estilo Río Grande* da atención a las "fresadas" tejidas de la lana de las ovejas y empleadas en el hogar para mantenerse caliente en el invierno y como abrigos. La tercera leccion: *Las Comidas del Río Grande* explora las comidas principales del pueblo hispano de esta región: el maiz, la calabaza, el frijol, el chile y el trigo.

INTRODUCCIÓN AL CURRÍCULO

Todas las culturas son un producto de su medio ambiente y reflejan las características de su tierra, su cielo, sus mares y sus rios. El Río Grande que origina en las montañas de Colorado y que atraviesa el centro de Nuevo México ha sostenido la vida de las comunidades indígenas así como las de los hispanos por muchos siglos. Como todos los grandes ríos, el Río Grande ha hecho posible una agricultura cuya producción de granos y frutas permitió el desarollo de una vida popular rica e integrada.

La vida popular es la expresión cultural tradicional de un pueblo que comparte una misma ancestría, historia y perspectiva ante el mundo. Abarca las actividades de la provisión de comida, hogar y ropa además de las actividades de música, danza y trasmisión de cuentos, mitos y leyendas.

Las artes populares se definen por una estética desarollada por la misma comunidad. Las artes populares se transmiten oralmente o a través de ejemplo por los miembros de un mismo grupo étnico, religioso, regional, ocupacional o de la misma edad o género.

Las artes populares del pueblo hispano de la región del Río Grande de Nuevo México comparten las siguientes características: un conservatismo de formas antiguas y tradicionales ya no acostumbradas en otras partes del mundo Hispano, una fusión de culturas (hispana e indígena) y su adaptibilidad a una nueva geografía. Las artes hispanas de Nuevo México también se caracterizan por una economía de materiales, por la influencia de la religión católica, por el fuerte sentido de comunidad y por una relación íntima con la naturaleza.

INTRODUCCIÓN

LECCION 1—TIERRA, RIO Y ASENTAMIENTOS HISPANOS

En los valles y montañas del norte de Nuevo México se encuentran comunidades que remontan a los primeros años de la colonia española. En comunidades como Chimayó, Río Chiquito, Las Trampas y Abiquiú aún se puede palpar el ritmo del pasado. La gente todavía canaliza el agua de las sierras por un sistema de acequias para poder regar sus sembrados. Vacas, borregas y caballos aún se encuentran pasteando en tierras ancestrales.

En muchas de estas comunidades los artesanos siguen trabajando de una manera parecida a la de hace cien o más años. La gente teje "fresadas," talla santos de madera, crea muebles de madera de pino, compone corridos en el arcaico dialecto español, sigue quemando leña de piñón en sus hogueras y asando maíz en hornos de adobe.

De hecho la gente hispana ha integrado muchas de las convenencias modernas pero el pueblo aún depende de los bienes de la tierra para abastecerse de las necesidades de la vida: comida, techo y tejidos para protegerse del frío.

Los primeros españoles entraron a tierras nuevomexicanas a principio del siglo diez y seis. A partir de la expedición de Coronado en 1540, los españoles penetraron esta región en busca de oro y otros metales preciosos. Cuando no los encontraron cambiaron su prioridad al trabajo misionero puesto que encontraron a indígenas que vivían en pueblos de adobe en las riberas del Río Grande. A estos, les llamaron los Indios Pueblo aunque ellos mismos se llamaban T'owa o la gente.

Los Indios Pueblo vivían de la caza de venados, conejos y bisontes y de la recolección de frutas, moras y nueces. También cultivaban maíz, frijol, calabaza y algodón que usaban para tejer sus mantas.

Levantaban sus casas alrededor de una plaza donde llevaban a cabo sus bailes sagrados.

Los españoles mexicanos apropiaron muchas de las tierras de los indios pueblo a fuerza y establecieron sus comunidades y fincas allí. En otros casos, los indios pueblo los invitaron a que fueran sus vecinos para que juntos pudieran protegerse de los ataques de tribus enemigas: los comanche, apache y navajo que bajaban de la sierra después de las cosechas.

Debido a esto, muchos de los pueblos hispanos hasta el día de hoy, se encuentran situados cerca a los pueblos indígenas. Después de siglos de vivir de vecinos estas dos comunidades llegaron a compartir conocimientos de como construir viviendas, tejer textiles y cultivar y preparar comidas.

La gente hispana que llegó a Nuevo México estaba acostumbrada a vivir en montañas altas en valles y desiertos o tierras calientes de México y España.

Aunque los lugares ya tenían sus nombres indígenas, los españoles bautizaron a las grandes montañas al este del Río Grande con los nombres de Sangre de Cristo, Manzano, Sandía y Magdalena. Las llanuras que se extendían más allá de las montañas hacia el este les llamaron Las Vegas y el Llano Estacado.

El desierto que quedaba hacia el sur, lo llamaron la Jornada del Muerto debido a los muchos peligros que se encontraban allí - un calor ardiente, falta de agua y comida, malestares y emboscadas por tribus enemigas.

Las grandes montañas de origen volcánico al oeste del Río Grande, las llamaron Los Jémez. A cada valle que yacía escondido en las montañas también se le dio su nombre español empezando con El Valle, La Joya, La Ciénega, Las Trampas, y Ojo Sarco.

La gente española mexicana no perdió tiempo en crear de nuevo la clase de vida a la cual estaba acostumbrada. Para conseguir tierras donde fincar, las familias españolas mexicanas tal como los Martín, Armijo, y Ortiz le solicitaron al gobierno español mercedes de terreno.

Por lo general, estos terrenos se extendían del río hasta la cima de la montaña. Los terrenos abarcaban tierras para muchos usos: sierras donde la gente pasteaba sus animales que en su mayoría eran cabras y ovejas. La sierra también proveía leña para hacer fuegos para cocinar y calentar las casas así como madera para fabricar herramientas, muebles, puertas, ventanas y los techos de las viviendas.

Las llamadas mercedes de tierra también incluían cerros y lomas a cuyas faldas la gente levantaba sus humildes casas y comunidades.

Un poco mas abajito, en los llamados altitos, la gente cultivaba sus árboles frutales de manzana, pera, ciruela, durazno, cerezo, y albaricoque que habían traído desde Europa por México.

Las huertas de verduras y las milpas de maíz quedaban un poco más abajito de las arboledas. Aun más abajito, quedaban las vegas de zacate o grama y los potreros donde los potros y caballos pasteaban. Cerca del río quedaban los esteros y los sumideros

peligrosos. Bosques de álamos y otros árboles *alineaban* el río.

Al fincar un lugar nuevo, los españoles mexicanos empezaban con la llamada sacada de acequias, una red de canales por donde iba el agua desde los ríos de la sierra hasta los valles donde el clima es más apropiado para el cultivo. Esta fuente de agua les aseguró a los españoles mexicanos su supervivencia en este nuevo lugar semidesértico.

Esta manera de vida persistió durante varios siglos hasta la llegada de los americanos a principios del siglo diez y nueve. Cuando Nuevo México pasó a manos de los americanos en 1848, la gente hispana empezó a sufrir grandes pérdidas de terreno a los intereses ajenos: abogados, cortes, ganaderos y empresarios. Con el tiempo las ovejas de los granjeros hispanos fueron sustituidas por el ganado de los granjeros americanos.

Con la decadencia de las pequeñas fincas hispanas muchos de los hombres emigraron a otros estados en busca de trabajo, tendiendo las vías del ferrocarril en el oeste, trabajando en las minas y en los campos agrícolas de Colorado. En 1941 el Laboratorio Científico de Los Alamos en Los Alamos, Nuevo México monopolizó el resto de la mano de obra. A consecuencias de todo esto la vida popular tradicional de los hispanos de Nuevo México decayó significativamente.

Sin embargo, durante los últimos años, ha habido varios movimientos de renacimiento de las artes populares del pueblo hispano de Nuevo México.

LECCION 2—CONSTRUYENDO COMUNIDAD: LAS RAICES DEL ADOBE

Las casas e iglesias de adobe de la región del Río Grande son una prueba de la tradición de autosuficiencia, del uso de materiales locales y de la cooperación entre miembros de familia y de la comunidad en la construcción de edificios. Técnica e estéticamente los edificios creados por los hispanos de Nuevo México se basan fuertemente en prototipos españoles y mexicanos que a la vez incorporan influencias moro/árabes e indígenas.

El material de construcción mas común entre los españoles mexicanos fue el adobe, un ladrillo hecho de tierra, paja y agua que se seca con el sol. La tradición del uso del adobe comienza con los moro/árabes que invaden España en el año 710 y utilizan la técnica por más de siete siglos. A la vez, los españoles introdujeron el uso de adobe a México y a Nuevo México.

Para hacer un adobe se echa la mezcla de lodo en una adobera o forma rectangular y se tiende en la tierra. Solo usando una adobera se puede crear una forma rectangular y uniforme con el lodo. Los adobes se tienden bajo el sol por varios días hasta secarse. Después de algunos días se paran para que se acaben de secar en cada lado.

Una casa de adobe se levanta empezando con el yacimiento de los cimientos de piedra sobre el cual se tienden hileras de adobe cimentadas por una mezcla de lodo.

La fuerza de las esquinas se asegura por el yacimiento de los adobes de tal forma que las dimensiones largas y cortas siempre se alteran. Ya una vez que se han levantado las paredes, se construye el techo tendiendo unas vigas largas de pino entre pared y pared.

Después, las vigas se cubren con rajas de cedro o ramas de álamo que se llaman latillas. Sobre estas se tendía grama o zacate sobre el cual se aplicaba una capa gruesa de lodo. Encima de esto se echaba más tierra para resguardar el interior de la lluvia y de la nieve.

Las casas hispanas de esos tiempos *contaban* con un fogón de adobe colocado en una esquina de un cuarto que se utilizaba de cocina y a veces de dormitorio. El fogón tenía un doble uso: calentar y cocinar.

Los pisos o suelos se hacían de una mezcla de lodo y se saturaban de sangre de buey. Bancos de adobe se levantaban contra las paredes. Allí se sentaba la gente muy a gusto. Cada una de estas estructuras incluso la casa se embarraban con lodo para que las superficies quedaran suaves y para que a la vez resistieran el desgasto por uso y por el agua.

Las puertas y ventanas eran pocas y pequeñas tanto para resistir los ataques de enemigos como para preservar el calor en el invierno. Las casas se extendían de uno o dos cuartos a un caserón según iba creciendo la familia. Por lo general, el plano de la casa conformaba a una "L" o "U" y de vez en cuando encerraba todo un patio completo en forma de una "O." Varias casas agrupadas juntas alrededor de una plaza creaban un sitio donde la gente se reunía.

Las plazas podían ser fácilmente cerradas cuando era necesario protegerse de ataques de los enemigos. En muchos pueblos hispanos de hoy día, las plazas aún se usan y se mantienen y la gente aún construye sus propias casas de adobe.

INTRODUCCIÓN

LECCION 3—ARTES POPULARES EN EL HOGAR: TEJIDOS ESTILO RIO GRANDE

La gente hispana trajo muchos animales domésticos a Nuevo México—caballos, vacas, gallinas, cerdos, cabras y ovejas. Las ovejas de tipo churro dejaron una profunda huella en la vida y en el terruño nuevomexicano debido a la utilidad de su lana además de su carne.

Una vez al año en la primavera, los hombres trasquilaban las ovejas. Las mujeres lavaban la lana, la cardaban y la hilaban usando una rueca o malacate. Algunos de los colores que se empleaban para teñir la lana se obtenían de plantas locales mientras que otros se conseguían en los mercados de México.

Para tejer, la gente empleaba unos telares horizontales de dos pedales hechos de madera. Su origen es europeo. Con el tiempo, los tejedores nuevomexicanos desarollaron su propio estilo que hoy día se conoce por el nombre, Río Grande.

Dentro del estilo del Río Grande caben otros estilos menores. El más sencillo de los tejidos es el tejido de rayas en el cual se alternan rayas de distintos colores. Jerga es el nombre que se le dio a un tejido que se empleaba de alfombra y a veces para hacer costados. La jerga se caracteriza por los cuadros claros y oscuros que se alternan. El estilo "Saltillo" se integra por el uso de diamantes concéntricos y se basa en los tejidos de Saltillo, México. Otro estilo es el Vallero, llamado así por el pueblo de El Valle donde se producían en cantidad. Los tejidos valleros son los más complejos de todos los tejidos Río Grande e incorporan elementos de los tejidos "Saltillo." Se caracterizan por el uso de cinco estrellas de ocho puntas situadas en cada esquina del tejido y en el centro. Por último, los hispanos de Nuevo México desarollaron el estilo Chimayó cuyos diseños incorporan muchos elementos indígenas para satisfacer los gustos de los turistas provinientes de otros estados que empezaron a llegar en gran cantidad a la región a principios de este siglo.

Históricamente, la gente utilizaba sus tejidos para cobijarse porque los inviernos solían ser fríos. Sin embargo, muchos de los tejidos se enviaban por el Camino Real a Chihuahua y a otras partes de México en una caravana de carretas una vez por año.

La venta o trueque de estas "fresadas" permitió a la gente hispana obtener cosas que eran escasas en su propia tierra: azúcar, café, tela, sillas de montar y herramientas de metal como picos y palas. En el día de hoy, una nueva generación de artesanos todavía teje estos mismos textiles pero los compradores ahora son gente de todo el mundo.

LECCION 4—LAS COMIDAS DEL RIO GRANDE

Desde los tiempos prehistóricos hasta el presente, el valle del Río Grande ha sido la granja de Nuevo México. El río con sus aguas refrescantes siempre ha atraído a diversos grupos de gente empezando con los indios pueblo que construyeron sus pueblos a su lado y que utilizaban sus aguas para regar sus milpas de maíz.

Durante el período inicial de la colonia española los primeros pobladores españoles mexicanos tuvieron que depender de los indios para su comida. Sin esta ayuda es probable que los colonos no hubieran sobrevivido.

Después de varios siglos de contacto e intercambio, las dietas de los pueblo y de los hispanos terminaron en ser casi las mismas. La base de la dieta de ambos llegó a consistir del uso generoso del maíz, la calabaza, y el frijol, productos indígenas del valle del Río Grande más el chile que fue una aportación de los aztecas pero a través de los españoles mexicanos que lo trajeron aquí. El trigo que fue introducido de Europa por los mismos pobladores españoles mexicanos. Sus productos: pan, tortillas, galletas, y pasteles también figuran prominentemente en la dieta de ambos pueblos.

El maíz como cualquier otro grano se presta a muchos usos: cocido o asado cuando la mazorca o el elote aún está tierno, el elote asado secado y desgranado reconstituido en un cocido de "chicos" con frijoles, molido y hecho atole (un cereal caliente), chaquegüe (un pan), en forma de tortillas de maíz azul, o como masa que se rellena de carne y chile, que se envuelve en hojas de maíz y que se hierve para trasformarse en tamales. El posole o maíz cuyo pellejo ha sido disuelto por baños calientes de cal y que se cocina con carne o chile es otro plato favorito del pueblo hispano de Nuevo México. En combinación con calabacitas este plato también suele ser delicioso sobre todo si se le echa chile verde.

Por lo general, ningún plato hispano de Nuevo México se considera ser completo sin frijoles cocidos, chile y tortillas de harina de trigo. El chile se pizca verde o maduro (colorado) según la temporada. El chile verde se rescuelda en hornos o sobre parrillas. Después, se pela, se destronca y se pica, añadiéndole sal y ajo para encarecer su sabor y templar su picosidad.

El chile colorado se cosecha tarde en el verano, se ata en ristras y se pone al sol para secarse. Ya una vez que se seca, se despepita y se muele. Con el polvo que resulta se hacen salsas que le dan sabor a las demás comidas.

Una de las grandes aportaciones de los españoles mexicanos a la comida de esta región fue el trigo. El trigo fue utilizado tanto por los hispanos como los indígenas pueblos para hacer panes y postres.

La gente calentaba sus hornos quemando leña de piñón y de sabino. Después de consumirse el fuego,limpiaban las brazas y metían la comida para que se asara lentamente con el calor que había quedado atrapado en el horno.

La gente hispana también sembraba cebolla, coles, zanahorias, pepinos, melones, sandías y árboles frutales de toda clase.

Los hispanos empleaban varias maneras de conservar comida para el invierno o tiempos de carestía. Uno de los métodos era el de secar la comida bajo el sol. La gente secaba frutas y verduras de toda clase: manzanas, albaricoques, duraznos, chile, calabazas y melones. También secaban carne de venado, de res y de otros animales. En la actualidad muchos de los hispanos envasan o "empacan" los frutos de la tierra o los congelan en congeladoras.

El ejemplo de como el pueblo hispano de Nuevo México se mantuvo por siglos y como logró satisfacer sus necesidades físicas aún puede servirnos de ejemplo en nuestros días.

LAND, RIVER AND HISPANIC SETTLEMENTS

TIERRA, RÍO Y ASENTAMIENTOS HISPANOS

Hispanic farmer and family, Mora Valley, New Mexico, September 1895. Courtesy Museum of New Mexico, Neg. #22468.

LAND, RIVER AND HISPANIC SETTLEMENTS

INTRODUCTION

The mountains and valleys of the Río Grande region of New Mexico are dotted by communities that date back to the early settlement of New Mexico and southern Colorado by the Hispanic people. Their names reflect the Spanish identity of their founders: Santa Fe, Santa Cruz, Albuquerque, Belén, Tomé, Las Trampas, Río Chiquito, La Cienega, Algodones and Atrisco. In many of these communities, the rhythms of the past can still be heard, seen, felt and tasted. The *acequias* still flow abundantly with water, the traditional crops of corn, beans, chile and squash are still grown, and the animals which the Spanish brought—horses, cows, sheep and goats—still mingle in the pastures.

Folk artists continue to work in much the same way as did their ancestors a hundred or two hundred years ago weaving woolen blankets, carving wooden

An agricultural valley of the Río Grande in Velarde, New Mexico, noted for its apple crop, situated at the foot of the Jemez peaks, a volcanic range.

El valle agrícola de Velarde conocido por sus manzanas al pie de los Jémez, una cordillera de origen volcánico.

santos, images of saints, assembling pieces of pine furniture, speaking the old Spanish dialect, building structures in adobe, burning *piñon* wood for fuel, and baking corn for *chicos* (parched corn that is hung to dry) in adobe *hornos* or dome-shaped ovens. For all of New Mexico, the persistence of the Hispanic folk culture is a source of pride, strength and inspiration. The folklife of New Mexico is also a powerful connective force that binds its people with other traditional people throughout the world, but especially, those from Mexico, Latin America and Spain.

The survival of many of these folklife traditions is partly owed to the fact that many of these practices grew out of this area's indigenous past. When the Hispanics settled in New Mexico, they adopted numerous Native American ways that helped them adapt to their new surroundings. They also found much that was familiar in the New Mexican environment that reminded them of their homeland in Spain and in Mexico.

The Spanish encountered permanent Indian communities along the Río Grande, which they called *"pueblos"* because they resembled the compact villages of southern Spain. The mountains, *mesas*,

Young Hispanic women from New Mexico performing a Mexican folkloric dance.

Jóvenes hispanas de Nuevo Mexico bailando un baile folklórico mexicano.

valleys, canyons, rivers, deserts and plains all had their equivalents on the Iberian Peninsula and in Mexico. The settlers soon realized that the majority of plants and animals from their homeland could safely be transplanted to this region and survive. They introduced cattle and horses, sheep and goats, chicken and pigs as well as wheat, barley and oats; and apples, pear, apricot, peach, cherry and plum trees; melons, watermelons, grapes, asparagus, lettuce, cucumbers, chile from Mexico, and numerous other plants and vegetables.

TIMELINE: BRIEF HISTORY OF HISPANIC SETTLEMENT IN NEW MEXICO

MOORS OCCUPY SPAIN

711 Spain invaded by Moors from North Africa; 781 years of occupation follow

1492 "*La Reconquista*" (reconquest) of Granada, Spain; Moors and Jews driven out of southern Spain

SPANISH EXPLORATION OF THE CARIBBEAN AND MEXICO

1492 Columbus voyages to the Americas

1519 Cortés arrives in Valley of Mexico

1521 Conquest of Tenochtítlan (Aztecs) by Cortés

1521–1561 Spanish consolidation of Mexico, consisting of expeditions and settlements

SPANISH EXPLORATION OF NEW MEXICO

1528–1536 Pánfilo de Narváez expedition shipwrecked near Galveston, Texas; survivors traverse New Mexico

1539 Fray Marcos de Niza expedition

1540–1542 Coronado expedition to New Mexico

1581 Rodríguez, Chamuscado expedition to New Mexico

1582 Beltrán, Espejo expedition to New Mexico

1590 Castaño de Sosa expedition to New Mexico

1595 Leyba, Umana expedition to New Mexico Juan de Oñate contracted to colonize New Mexico

SPANISH COLONIAL ERA IN NEW MEXICO

1598 First colony in New Mexico established at San Juan de los Caballeros

1607 Santa Fe founded

1610 Santa Fe established as the first *villa real* (royal city), and Capital of New Mexico

1680 Pueblo Revolt—Pueblo Indians in New Mexico revolt and expel the Spaniards, driving them south from New Mexico to El Paso del Norte, in present day Ciudad Júarez, Mexico

1692–1693 Don Diego de Vargas led the *entrada* or reconquest into New Mexico, re-establishing Spanish rule in New Mexico

1695 Santa Cruz de la Cañada established as the second *villa real* in New Mexico

1706 Albuquerque established as the third *villa real* in New Mexico

1776 American independence from England

MEXICAN PERIOD IN NEW MEXICO

1821 Mexico gained independence from Spain and claimed New Mexico as its province

1821 Spanish restrictions on trade with the United States lifted; Santa Fe Trail officially opens, originating in Franklin, Missouri

1834 First printing press arrives in New Mexico

1846–1848 Mexican-American War declared; occupation of New Mexico by United States army

TERRITORIAL PERIOD IN NEW MEXICO

1848 Treaty of Guadalupe Hidalgo officially ended Mexican-American War

1850 New Mexico becomes a territory of the United States

1862 Battle at Glorieta Pass; Confederate troops defeated and fled south to Texas

1878–1879 Atchison, Topeka and Santa Fe railroad crossed into New Mexico, reaching Las Vegas, New Mexico

1891 Free public education became law

1898 Public lands dedicated to schools

STATEHOOD OF NEW MEXICO

1912 New Mexico becomes the 47th state of the Union

CONTEMPORARY PERIOD IN NEW MEXICO

1932 Indian Claims Commission established to return lost reservation lands

1940 Kirtland Air Force Base and Sandia Nuclear Weapons Lab open

1943 The Denver and Santa Fe Railroad abandoned; Manhattan Project takes over the site of the Los Alamos Ranch School for development of atomic bomb

1945 Successful atomic explosion at Trinity Site 150 miles south of Albuquerque

1950s Diesel engines replace steam engines, round houses closed across country

1980s International publicity projects Santa Fe as a 'Tahiti in the Desert'; increased tourism occurs

LAND, RIVER AND HISPANIC SETTLEMENTS

EARLY EXPLORATIONS

Beginning with the Coronado expedition of 1540, the Spanish repeatedly visited the region of the Río Grande in search of precious metals. Every effort to locate mineral wealth, however, met with failure because New Mexico, unlike Mexico, lacked significant deposits of gold or silver.

Ruins of 18th century church at the Pecos National Monument. Remnants of pre-historic pueblo in the foreground.

Las ruinas de una iglesia del siglo 18 al Monumento Nacional de Pecos. Los restos de un pueblo pre-historico en el primer plano.

After an unsuccessful attempt by Juan de Oñate to establish a permanent settlement at San Gabriel near present day San Juan Pueblo, Santa Fe was founded in 1607. In 1610, it was established as capital by Governor Pedro de Peralta.

Instead of the pursuit of precious metals, the religious conversion of the native Pueblo Indian people by the Spanish stimulated the further conquest and colonization of the Río Grande basin. Within a short time after the founding of Santa Fe, the Spanish people enlisted the Pueblo Indian people in the building of huge mission churches in each of their many pueblos. The Franciscan mission church and *convento* (living and working quarters for the friars and their Indian staff) at Acoma Pueblo and the mission ruins at Pecos National Monument as well as at Abo, Quarai and Gran Quivira National Monuments near Mountainair testify to the tremendous influence that these institutions exerted on the New Mexican landscape.

Made of timber, stone and adobe, the mission churches were located within Pueblo communities. Attached to the church and arranged around a central patio were the *conventos*. To one side of the *convento* and church were the mission gardens, vineyards and orchards which provided the mission with food.

Looking east past the foothills of Chimayo toward the Truchas Peaks, New Mexico's tallest mountains.

Una vista de los cerros de Chimayo y las montañas de Truchas, entre las más altas del estado.

These structures were built through a system called *repartimiento*, in which selected Spanish people, members of the clergy included, were allowed to force the Indian people to work for them. The Indians were supposed to be compensated for their labor, but the system was frequently abused.

PUEBLO REVOLT

In 1680, the Pueblo Indian people revolted against the Spanish church and government because of the suppression of native beliefs and the imposition of tithing and exploitive labor policies. In a carefully planned attack, the Pueblos rose up in rebellion and either killed or drove south to El Paso del Norte (present day Júarez, Mexico) the Spanish in the northern Río Grande. Having driven the Spanish out of the area, the Pueblo Indian people were free to return to their native beliefs and practices.

It was not until after the reconquest of New Mexico by Don Diego de Vargas in 1692-93, that the Spanish speaking population of the Río Grande region succeeded in forging a sustainable relationship with the land and with the Pueblo Indian people. Luckily for them, the Pueblo Indian people, in most cases, had managed to preserve their age-old reciprocal relationship with the land which to a large degree was adopted by the Spanish Mexicans who returned.

Among the *villas* or towns established during that period were Santa Cruz and Albuquerque followed by the villages or *placitas* of Abiquiu, Tomé, Villa Nueva on the Pecos River, Truchas and Trampas and eventually Taos. Over the centuries people from these centrally located communities ventured in several directions and eventually established communities in areas as widely separated as the *Llano*

Hispanic men celebrating the Spanish conquest and recolonization of New Mexico in Santa Fe's annual *fiesta* in September

Hombres hispanos celebrando la reconquista y recolonizacion de Nuevo Mexico por los españoles durante la fiesta anual de Santa Fe en septiembre

Estacado, (staked plains) of eastern New Mexico and the mountain valleys of Southern Colorado.

THE BLENDING OF CULTURES

The early Hispanic communities, however, were located close to the Indian pueblos and they lent each other a hand in the defense of the Río Grande Valley from attacks by nomadic Indian groups. Eventually they came to marry, often shared the same Catholic religion, the Spanish language, the Spanish legal system and a set of folkways which included common building materials, common foods, and even common songs and dances. Some new settlements were populated by *genizaros*—detribalized Indian people mostly from nomadic groups—who also adopted the Spanish language and Spanish ways.

It was from the Pueblos that the Hispanic people learned a great many important lessons regarding survival in this generally harsh environment, including the identification and use of innumerable medicinal herbs as well as foodstuffs native to the region. On the other hand, the Pueblo Indian people learned carpentry and metalwork from the Spanish, and learned to build with the adobe brick. Domesticated cattle, sheep, horses and pigs were introduced along with many fruits and vegetables previously unknown to the Pueblos.

It is believed that the Río Grande Pueblo Indian people are descendants of the ancient Anasazi people who left the area of the Four Corners (Northern New Mexico, Arizona, Southern Utah and Colorado) after a sustained drought in the twelfth century. They established their villages along the Río Grande and its tributaries. A reliable source of water for domestic and agricultural needs was undoubtedly an important factor in this move. Traditionally, the Pueblo Indian people made their living by hunting and gathering as well as by cultivating corn, beans, squash and native cotton. They also kept domesticated turkeys as a source of food and feathers for cloaks and blankets.

Built from ledge stone, adobe and wood, their multistoried pueblos consisted of many small dwellings, generally organized around a *plaza* where ceremonial dances and other events took place. Clan members met in kivas or underground chambers often located in the *plaza* area to perform rituals

The multistoried apartment house complex at Taos Indian Pueblo. Doors and windows are definite Spanish influences on Pueblo architecture

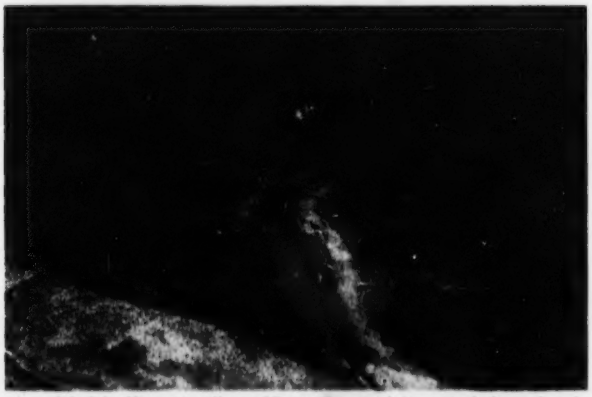
Una casa de apartamentos de varios pisos en el pueblo indígena de Taos. Las puertas y ventanas muestran la influencia española en la arquitectura pueblo.

aimed at maintaining balance and harmony throughout the universe. Beyond the village lay the fields and beyond these, the vast hunting grounds of the mountains, deserts and plains. The four directions of this spiritual landscape were marked with shrines and sacred landmarks like *mesas* and mountain peaks.

The Pueblo people made cooking utensils and pottery from locally available clay deposits. They wove their clothing from native cotton and blankets from strips of rabbit fur and turkey feathers. Animal skins provided the leather for moccasins, arrow quivers and the surfaces for drums. Baskets and sandals were woven from yucca fibers and rushes. Weapons and tools were fashioned from wood, stone, obsidian and animal bones.

LAND, RIVER AND HISPANIC SETTLEMENTS

In New Mexico, as indeed throughout most of the Americas, the incoming Spanish built their *villas* or towns based on the Roman garrison plan with a central *plaza* and one or two entrances that could be blocked off in case of attacks by nomadic Indian groups. The whole design was quadrangular and rather spacious so that the life of an entire town could continue within its walls if need be.



A model of the Hispanic village of Santa Cruz with its typical *plaza*, church and flat roofed homes and compounds.

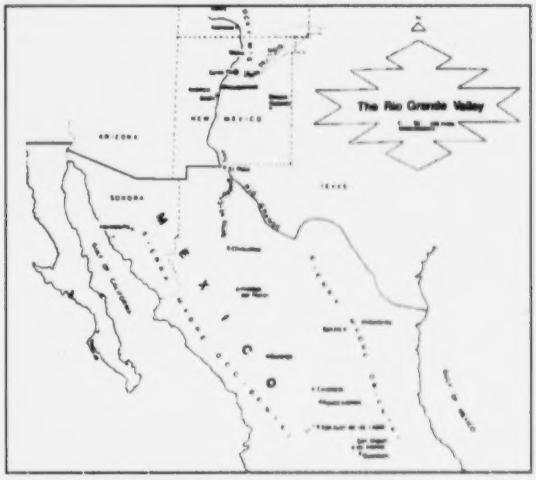
Un modelo de Santa Cruz, un pueblo hispano con su plaza típica, su iglesia, sus casas de techo plano, y caseríos.

Governmental, municipal and commercial buildings, and churches and private homes generally flanked the sides of this quadrangle. In the central *plaza*, the people frequently met for social exchange or occasionally for spectacles that ranged from *fiestas* to executions. An *acequia*, or irrigation ditch, carried water from a spring into the town. Fields given over to the cultivation of grains and vegetables, as well as orchards, were developed on river bottom lands and were irrigated by intricate *acequia* systems whose technology was first introduced into Spain by the Arabs in the eighth century. (Pueblo cultures had developed their own system of irrigation as well, based on the use of diverted run off water, planting near *arroyos*, or river beds, the creation of "waffle" gardens, and the use of mulching and of gravel for storage of moisture.)

The Spanish government deeded out *mercedes* or land grants to family groups with the intended purpose of establishing new villages and communities in remote mountain areas. These lands were used for the pasturage of sheep, cattle and goats, and as a source for game, timber, clay, stone, medicinal herbs and firewood.

CAMINO REAL

Many items were obtained arduously through the slow moving trade along the Camino Real, a commercial route that linked New Mexico to Mexico City, where products from Spain and other parts of the world including China and the Philippines could be obtained. However, Hispanic villagers, like the Native Americans, were dependent upon the natural environment for the majority of their material needs. Here they found the raw materials with which to fashion the majority of their functional items. The earth provided the basic building block of adobe from which dwellings, churches and other structures were made. It also supplied the clay from which kitchen utensils were made. The pastoral activity of sheep herding provided both meat and the wool essential for textile production. Furniture and the religious figures of saints or *santos* were made from locally obtained woods such as pine and cottonwood. Pigments and medicine came from the local vegetation.



Towns along the Camino Real from Mexico City to Santa Fe.

AMERICAN OCCUPATION

Long before the occupation of New Mexico in 1846, people from the United States began to exert their influence on the culture and natural environment of the Río Grande via the Santa Fe-Missouri trails. The Santa Fe Trail, which opened in 1821 connecting Santa Fe with St. Louis, Missouri, was responsible for the introduction of new goods and technologies. To the east, the past slaughter of the great buffalo herds created a large market for cattle which the government brought to feed the defeated Indian tribes. In New Mexico and southern Colorado, cattle-

raising gradually eclipsed the herding of sheep. Commercial aniline dyes replaced native plant dyes, and the introduction of large quantities of tin provided material for creating household items such as frames and sconces. Newly introduced saw mills produced milled lumber which facilitated the construction of new buildings and altered the design of windows, doors and interior furnishings, giving them a more finished look.

TWENTIETH CENTURY

New relationships between people and the environment were forged by Anglo American settlers. The Land Grant Act of 1851 reverted all property without appropriate deeds to the U.S. Government. As a result, many of the Hispanic people of this region lost their lands, as had the Native Americans before them. Huge estates that once belonged to the Hispanic people were converted to cattle raising, logging, mining and recreational operations. Similarly, many of the Hispanic people lost their generations-old water rights.

New Mexico experienced changes similar to those occurring in other rural areas in the 20th century. The introduction of electricity, plumbing and paved roads; legislation subsidizing free public education; statehood in 1912, and, finally, the establishment of Los Alamos Scientific Laboratories in the early 1940s, all stimulated population growth and economic development. But these changes also put a great strain on traditional rural life styles, as they had all over the country.

Despite, or perhaps in reaction to the changes in population, industry and economy of the 20th century, many of the Hispanic folk traditions endure today. The Federal Arts Project of the Works Progress Administration helped to stimulate production of traditional Hispanic arts and the civil rights movements of the early seventies, which included the *Chicano* (from the word *Mexicano*, or Mexican), made many people aware of the abiding value of their culture and way of life.

Young Hispanic man splitting piñon wood.

Un joven hispano partiendo leña de piñon.

Others outside the Hispanic culture have also long appreciated the unique character of New Mexico. Early in the century both museums and private organizations took an active interest in collecting and preserving the State's Hispanic arts. This interest led to an expanded market for artists that continues to grow. Often, practitioners of a given folk art have chosen to continue in the occupation of their forefathers or to leave more lucrative careers in favor of something that is more culturally based. After losing population in the 1950s, 60s and 70s, many small Hispanic communities are being repopulated by younger generations who have chosen to return to their traditional way of life.

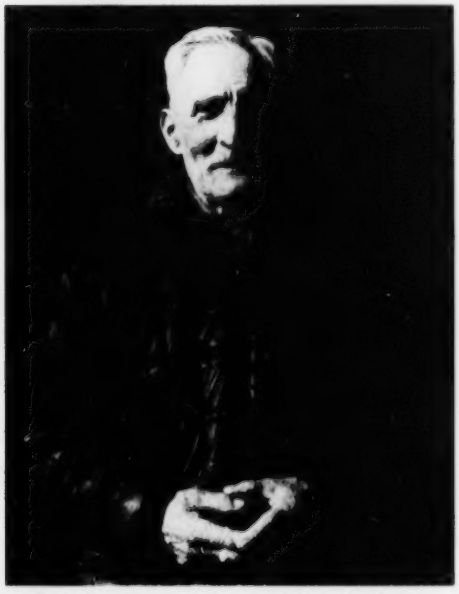
The Santa Fe Trail opened in 1821, from Franklin, Missouri, to Santa Fe, New Mexico.

LAND, RIVER AND HISPANIC SETTLEMENTS

INTRODUCTION

This lesson will involve the making of a three-dimensional model of the original Hispanic settlements along the Rio Grande. Students will learn about the history of the settlement of the Río Grande by creating an environment in clay, sand or other alternative material. This model will represent how traditional Hispanic people made a living on the land they settled.

Through this lesson students will learn the values of human resourcefulness and living within the limits of their physical environments. This project is most successfully completed in small groups of 15 or less. Two to three groups could work simultaneously.



An elderly Hispanic gentleman from Taos raised in the Hispanic ways of self sufficiency as well as a keeper of Hispanic knowledge and traditions.

Un anciano hispano de Taos enseñado en las costumbres hispanas de autosuficiencia y guardian del conocimiento y tradiciones hispanos.

OBJECTIVES

1. Students will learn how the Spanish explorers settled the land in New Mexico along the Río Grande (historical and cultural understanding).
2. Students will be able to identify how the Hispanic people of New Mexico use the natural resources in their environment to maintain and develop their folk traditions (perceiving, analyzing and responding).
3. Students will build a model environment that illustrates the settlement of New Mexico in the Río Grande Valley (creating and performing).

Children building a clay model of the environment of the Rio Grande of New Mexico.

Niños creando un modelo del medio ambiente del Rio Grande de Nuevo Mexico en barro.

Vocabulario	**Vocabulary**
las acequias	ditches for water transport from highlands to lowland fields
el arroyo	streams that normally are dry for one half of the year except in the rainy season
la costumbre	cultural traditions shared among Hispanic people
el llano	plain/flat area of land
la mesa	plateau or mountain tabletop formation
las placitas	Hispanic settlements around *plazas*
la plaza	central area in a town or *villa* where people gather
los pueblos	Native American villages around the Río Grande
los ranchos	farms and ranches of Hispanic people
Río Grande	the principal river running through New Mexico
las sierras	mountain ranges
el valle	valley

MATERIALS

- clay, sand, wood, rock, salt dough, other natural materials
- flat working area
- plastic cover if working indoors
- straw, twigs, bark, sprouts, grasses, etc.

If working with clay:

- rolling pin for clay slabs
- spray bottle to keep clay moist
- clay working tools if available

Río Grande River at full flow in the spring near Pilar, New Mexico.

Un caudaloso Río Grande en primavera cerca de pilar, Nuevo Mexico.

MOTIVATION

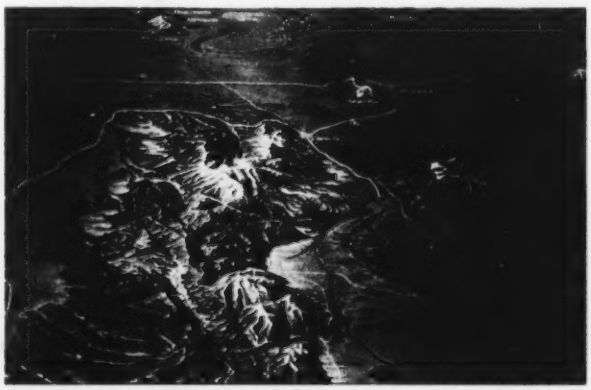
Locate New Mexico on the map of the world and the United States. Examine a map of New Mexico and find the Río Grande. Locate Pueblo communities and then identify neighboring Hispanic villages.

Discuss what traditions and survival arts existed before the arrival of the Spanish. Discuss how the Hispanic people settled the region and what traditions they brought with them from Spain and Mexico (ranching—raising cattle, sheep, and goats; weaving; woodwork; metalwork, etc.). Trace their path on the world map from Spain to Mexico and then to New Mexico along the Camino Real.

Describe the natural landforms found in the Río Grande Valley (i.e. rivers, mountains, forests, canyons, *mesas* and foothills). Look at drawings and photographs of the region.

Discuss the following with your students:

- What do people need in order to survive in any environment?
- Where would people living along the Río Grande get their water?
- What food sources would be available to people living along the Río Grande?
- What materials would people use to build their homes and communities?
- What animals did people raise?
- What materials did people use to create their clothing?
- What beliefs do you think the people had who lived along the Río Grande?



Topographical map of New Mexico looking south along the corridor of the Río Grande bounded by mountains on both sides.

Mapa topográfico de Nuevo Mexico viendo hacia el sur a través del corredor del Río Grande protejido por montañas por ambos lados.

PREPARATION

Set up a frame for the model environment on a flat surface such as a table, floor, pieces of plywood, and/or sandbox. Roll out slabs of clay and lay on top of plastic sheet or use sand or salt dough as an alternative material. Collect natural materials from the surrounding environment.

PROCEDURE

1. Place clay slabs side by side and pinch together to create the lay of the land. Use moist sand or salt dough as an option.
2. Begin to create landforms found along the Río Grande (i.e. mountains, rivers, canyons, plains, *mesas* and foothills. Volcanic craters, etc. can be defined through gauging and modeling).
3. Add structures that look like adobe communities, i.e. *pueblos* and *placitas*. This could be done in stages to mirror the sequence of settlement beginning with the Native Americans, the Spanish and then Anglo Americans.
4. Create farmlands, *acequias*, forested areas, and plains in the models.
5. Add roads and pathways.

A close-up view of students' model of the city of Santa Fe.

Un detalle de un modelo de la ciudad de Santa Fe hecha por alumnos.

EVALUATION

1. Discuss with students how people would live in the environment that they just created, i.e. the water sources, food sources, clothing sources, shelter, protection from enemies, creation of spiritual objects and buildings, etc.
2. Discuss how we use the environment today in building our communities.
3. Have students project what New Mexico may look like in the future. Will it retain some of its essential features such as the openness of land?

CLASSROOM CONNECTIONS

Mathematics

1. Measure the distance between Mexico City, Santa Fe and St. Louis on a world map. Translate proportions onto a scale model such as a chalk drawing or mural on a sidewalk or an earth drawing in the playground.
2. Calculate the time that it would take a person to walk, travel on horseback, drive a *carreta*, or cart, drive a car, fly in a airplane or fax a document between Mexico City and Santa Fe.
3. Describe the geometrical features of a traditional 19th century Hispanic community and farm layouts.

Science

1. Discuss the environmental relationships between river, land, animal, plant and human life.
2. Discuss the importance of rainfall in a climate such as that of the Río Grande.
3. Explore the geological features of the Río Grande and their origins: mountains, *mesas*, rivers, canyons, cliffs, the presence of marine fossils on mountain tops, etc.
4. Discuss how geographic barriers such as mountains, deserts, rivers and oceans contribute to the course of history serving either as barriers or passageways between peoples and cultures.
5. Discuss the changing of the seasons in an environment such as that of the Río Grande region of New Mexico and the kinds of activities that take place from season to season.

Language Arts

1. Describe what experiences one might have on a journey from Mexico City to Santa Fe or from St. Louis to Santa Fe during specific periods of U.S. history, or act these out.
2. Write a personal narrative or family history of an overland journey from any of these three points.
3. Produce a booklet illustrating all of the special landforms of the region of the Río Grande and label them using both Spanish and English vocabularies.
4. Role play the first meeting of the Pueblo people with the Spanish in the 1500s.

Social Studies

1. Write a history of your town or community.
2. Have students reflect on their family history. Produce a family tree.
3. Learn about the ethnic origin of family names. What are the students' countries of origin?
4. Build, draw or make murals of an ideal human and natural environment.
5. Study traditional villages in environments somewhere else in the world such as in the Himalayas, China, Turkey, etc. Create different models as comparisons.
6. Create a model environment of a school campus that maximizes learning possibilities.

COMMUNITY CONNECTIONS

1. Trace an *acequia* system or river bed in your community or state for much of its route and note how it is responsible for promoting greenery or farmland.
2. Keep a journal of newspaper articles relating to environmental issues that interest the students.
3. Create a book filled with drawings and brief descriptions that illustrate transportation, water (where wells and ponds are located) and sewage

systems in the students' community.

4. Interview folk artists about their traditions, their relationships to their environment and how they use natural resources in the creation of folk art.
5. Visit a variety of environmental regions in the area. Discuss the natural landforms and resources that influence folk traditions.
6. Interview elders in the community about their memories of life when they were growing up. How does life compare today?

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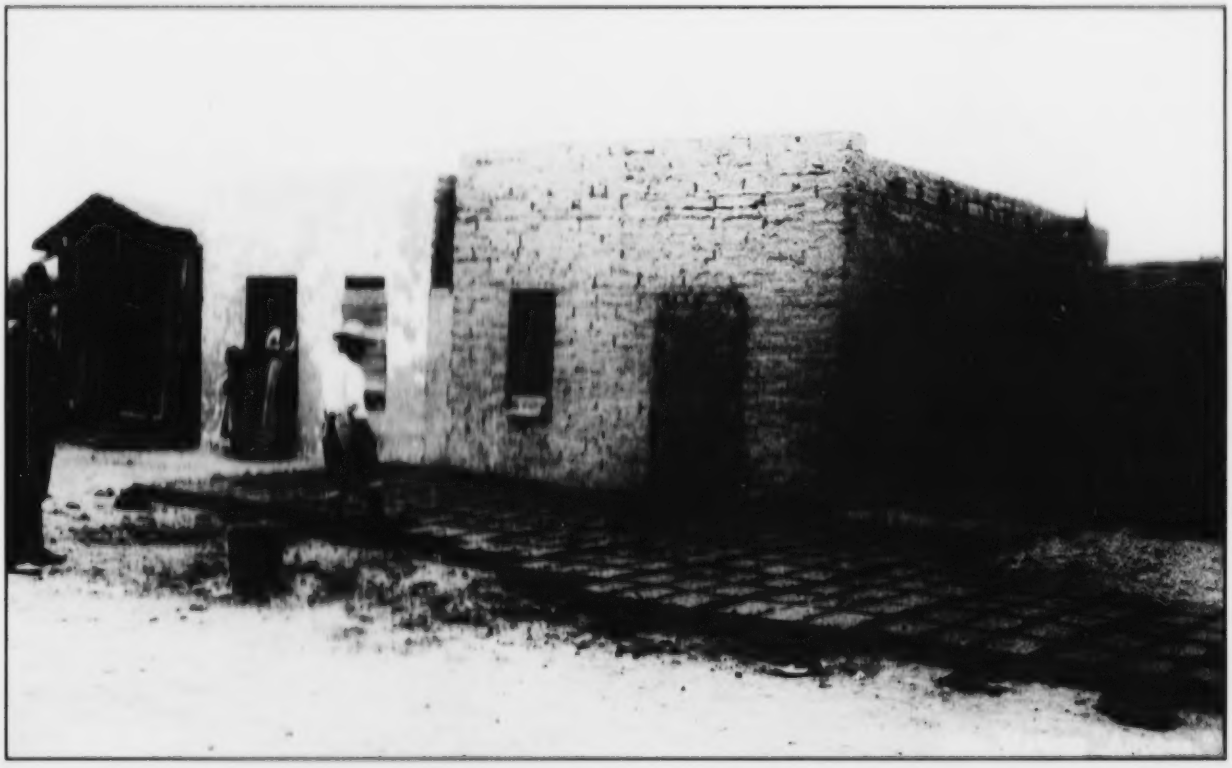
BUILDING COMMUNITY: THE ROOTS OF ADOBE

CREANDO CUMUNIDAD: LAS RAÍCES DEL ADOBE



Making adobe bricks.

W. E. Hook, Courtesy Museum of New Mexico, Neg. #117392.

BUILDING COMMUNITY: THE ROOTS OF ADOBE

INTRODUCTION

The adobe homes and churches of the Río Grande region of New Mexico stand as testimony to a tradition of communal building, self-sufficiency and the use of locally available materials. Aesthetically and technically, these buildings are strongly based on Spanish and Mexican precedents.

When the Spanish arrived in the Southwest in the late 16th century they encountered the Pueblo Indian people living in compact earthen and stone villages which they called *pueblos*, or towns. Although the layout of the *pueblos* differed from that of Spanish *villas*, the inhabitants of both the semi-arid regions of the Mediterranean and of New Mexico each had arrived at a common use of earth as the material to provide shelter from the forces of nature as well as to protect against enemies. Indeed, the use of adobe is common to many other parts of the world that share similar climate and topography, including Africa, India, China and South and Central America. Today, nearly half of the world's population lives in adobe or other earthen dwellings. Due to adobe's accessibility, it is the only affordable building material for most of the world's population. In New Mexico, as elsewhere, adobe is made from a mixture of clay, sand, water and straw.

PUEBLO BUILDING STYLES

For centuries, Pueblo people had built their multi-storied communities from locally available tuff, ledgestone, or puddled, coursed or hand-molded adobe. Usually they built directly on the earth, foregoing the use of foundations, and often built several stories high, each level retreating back from the previous in a step formation. This configuration enabled rooftops to become places where people carried out domestic activities, such as pottery-making or drying crops from harvests.

Because many activities were carried on outside, the rooms of a *pueblo* were principally used for the storage of foodstuffs or as retreats from poor weather; thus they tended to be rather small in size. Exceptions to this are the *kivas*, circular underground chambers similar to the pit houses from a prior building era. At times quite large, their roofs were held up by vertical standing logs and spanned by beams which were covered by horizontal poles covered with grass and layers of earth.

SPANISH BUILDING STYLES

The Spanish, on the other hand, had inherited their adobe building techniques from the Moors and Arabs of North Africa and the Middle East. Central to this building tradition were wooden molds to produce uniformly shaped bricks that dried quickly and allowed the construction of walls of greater thickness than those made by the Pueblos. Pueblo walls were typically about ten inches thick while those of a Spanish home might be twice as much. Church walls frequently attained the width of about six feet at the base and tapered off as they rose to a height of about forty feet.

The historic Ranchos de Taos church showing a blending of Native American and Hispanic influences and the technologies used in its construction and repair.

La histórica iglesia de Ranchos de Taos que incorpora elementos de construccion y de reparo hispanos e indígenas.

Other contributions to Southwest adobe architecture by Spanish settlers include *fogones*, or corner fireplaces, equipped with flues which directed the smoke out of a room (these replaced the open smoke holes of traditional Pueblo dwellings), and corbels which supported massive roof beams that could span larger spaces.

Additional structures introduced by the Spanish included a *dispensa*, or pantry, where foodstuffs were stored; dome-shaped *hornos*, or beehive ovens, where harvests were baked before drying; and the *torreon*, or circular defense tower.

The early homes of the Hispanic people were usually built in contiguous rooms around a central protective plaza. The *Plaza del Cerro* in Chimayó is one such surviving example. These homes generally consisted of just a few rooms: a kitchen, one or two bedrooms and a *sala* or receiving room. In some cases, an *oratorio*, or family chapel was attached to the family home. *Nichos*, or carved spaces for placing revered objects such as *santos*, or images of saints carved from wood and painted, were also common.

Later, as defense became less of a concern, many of the houses were made to stand independently of others and took on an I, L or U shape. Only a few homes, particularly those of the wealthy, conformed to a central patio design which insured a family's privacy. The Martínez Hacienda in Taos, the Palace of the Governors and the Casa Sena in Santa Fe are prime examples of this kind of construction.

Common to both Pueblo Indian and Hispanic traditions was the use of *viga*, or timber beam laid horizontally to support the roofs. Narrow cross poles of aspen (*latillas*) or split cedar branches (*rajas*) were laid on top of these in a herringbone pattern. The *latillas* in turn supported a thick layer of mud and another of dry earth meant to protect the building from rain and snow. This method of roof construction, however, was not waterproof and roofs frequently leaked. Another disadvantage of this method of roofing was the rotting of the *latillas* caused by their contact with the earth. If not replaced periodically, the roofs tended to rot and cave in.

Because adobe will erode from the effects of the weather, these earthen structures require continual upkeep. Customarily, the repairing and replastering was done in the spring or summer, particularly by women. Family, neighbors or even an entire community might gather to make the necessary repairs on any given building. Cared for, an adobe structure could last for hundreds of years, as, in fact, they have.

A house under construction showing the placement of the *vigas* or roof support beams.

Una casa bajo construccion que muestra el colocamiento de las vigas de pino que sostienen el techo

BUILDING COMMUNITY: THE ROOTS OF ADOBE

New Mexican woman working to complete building an adobe *horno*.

Mujer nuevomexicana trabajando para terminar la construcción de un horno de adobe.

INTRODUCTION

Home building is an important skill. Until recent times most people around the world have built their homes from available natural resources. In New Mexico, both the Pueblo Indian and Hispanic people have built their homes with adobe bricks since the Spanish introduced the brick mold. Many people in New Mexico still build their own homes from this and other materials.

Learning to build walls correctly is critical in the process of building an adobe house. In this lesson, students will learn how to make adobe bricks as well as how to lay them in an intersecting pattern so that the wall will be strong and stable. They will replicate the placement of adobe such as found in the corner of a house.

OBJECTIVES

1. Students will be able to discuss the history of adobe building in New Mexico (historical and cultural understanding).
2. Students will determine how to place adobes in a staggered pattern as well as at right angles in order to create a strong corner (perceiving, analyzing and responding).
3. Students will learn how to make adobe molds and mix adobe earth to make bricks (creating and performing).

Vocabulario	**Vocabulary**
el adobe	unfired earth brick made of clay, sand, water and straw
la adobera	wooden mold for making adobes
la dispensa	pantry
el fogon de campana	bell-shaped corner fireplace
el horno	bee-hive shaped oven for baking
la latilla	wooden poles placed between vigas
el nicho	niche
la pieza	room
la puerta	door
el portal	porch
la sala	receiving room/living room
el santo	image of a saint
el suelo (piso)	floor
el torreon	circular defense tower
la ventana	window
la viga	wooden beam spanning two walls
el zoquete	mud

Two students building an adobe wall together.

Dos alumnos construyendo una pared de adobe juntos.

MATERIALS

- shovel and hoe, hose and bucket
- earth or dirt enough to make at least eleven adobes
- straw, water and a site for mixing and laying of adobes
- cardboard boxes of uniform size, a pencil, ruler and a utility knife for cutting box to desired size, a rag

MOTIVATION

Ask students the following questions:

- Why do we take shelter in houses?
- What is your house built out of? Who built it?
- What was the most common building material in New Mexico a hundred years ago? What is the most common material now? What is adobe made of? What materials and tools are needed for making adobes? How do they harden?
- How do you build with adobe? What kind of stacking is needed? What is needed between each adobe? How are corner walls created so that they do not fall down?
- Show pictures of historic and modern adobe buildings, show a movie or video if applicable.

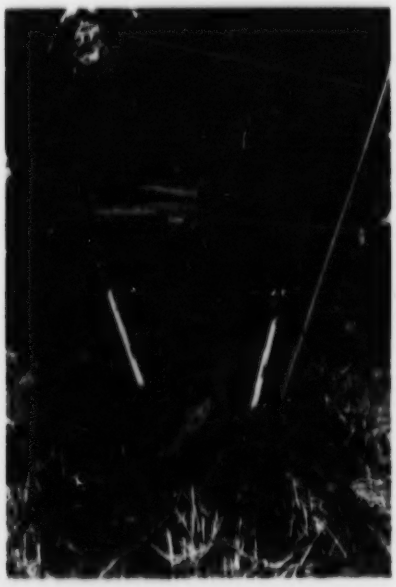


Photo by Laura Temple Sullivan
New Mexico school teachers mixing adobe mud.
Profesores mezclando lodo.

PROCEDURE—ADOBE MAKING

1. If wood is not accessible, locate one or two uniformly shaped sturdy cardboard boxes whose tops or bottoms measure approximately 15 x 10-in. Measure 4-in. up from bottom with ruler and draw a line all around box. Take a utility knife and cut along the line. The resulting shallow box will serve as an *adobera* or adobe mold. Note: You may wish to make miniature molds for an indoor project.

Photo by Laura Temple Sullivan
New Mexican school teachers filling molds or *adoberas* with mud to make adobe bricks.
Profesores llenando un molde con lodo.

2. Mix earth, straw and water using shovel and hoe in appropriate outdoor site. (Students need to be careful not to mix with hands and shovel or hoe at the same time). Mix to a thick consistency or paste. This is the mud or *zoquete*.
3. Lightly wet the inside of the cardboard mold with a wet rag. Pour stiff mud into mold and turn over carefully. Lift mold slowly to release adobe. Allow adobe to dry for three or four days in the sun before handling. They can be turned several times to allow them to dry evenly.

BUILDING A WALL

1. Take three adobes and lay them in a straight line leaving small gaps between them for mud mortar. Next take three more adobes and lay

them perpendicular (at right angles) to the first adobes. Make sure the edges of the two adobes are flush. Place mud mortar on the surface of the first level and cross a single adobe from the second row over the first. Place adobes behind the first adobe. The bricks will be naturally staggered through this procedure and students will have built a sturdy corner.

2. Mud plaster the wall by simply wetting the wall with sprinkles of water and then coating it with mud ¼-in. thick. Smooth it with the palms of your hand.

Students making adobes.
Alumnos haciendo adobes.

EVALUATION

1. Have students create an illustrated booklet showing how to make adobes, how to build an adobe wall and how to plaster it.
2. Have students evaluate the following: Did we succeed in building a sturdy adobe wall? How does staggering the adobe bricks keep the adobe from falling? What would happen if the adobes were simply stacked on top of each other in a pile? Why is it sturdy? What will keep the corner from coming apart? How so?

CLASSROOM CONNECTIONS

Mathematics

1. Experiment with different shaped adobe bricks, (wedge or rectangular-shaped, wide or narrow, baked or unbaked) and the kinds of structures that can be built with this universal building unit.

Students and teacher mud plastering an *horno*.
Alumnos y profesor enbarrando un horno.

2. Calculate the number of adobes of a certain size and volume that you would need for a particular size wall, room, home, etc.
3. Measure the size of the classroom or playground. Calculate the number of bricks required to build these particular structures.
4. Plan a house, figure out the area for each room, figure out the height and width of the walls, the size and placement of windows and doors, etc.
5. Explore different alternative heating systems for a house, their total cost for installation and maintenance as well as the amount of energy and cost of energy units that they use.

Science

1. Research the advantages and disadvantages of using unfired adobe as a building material.
2. Study the feasibility of building homes and other structures out of various materials.
3. Create different mud or mortar mixtures by varying degrees of the amount of each material employed.
4. Take a field trip to a particular place in your area where you can collect soil samples. Attempt to make an adobe or several using the earth collected.

Language Arts

1. Describe the sequence of making an adobe brick and then an entire house, using Spanish and English vocabulary. Read *The Three Little Javelinas*.
2. Match pictures illustrating architectural features with vocabulary.

3. Study some of the architectural styles around your neighborhood. Draw them, photograph them and create three dimensional models of them using mixed media and recyclables.
4. Go on a search to locate other architectural elements such as murals, public sculpture and public gardens that add to buildings in your neighborhood.
5. Write a story about living in an adobe house 100 years ago, describing the sights, smells, sounds, temperature, etc. through the different seasons.

Physical Education

1. Help design and build an *horno*.
2. Build a model size adobe home or community using miniature bricks.

COMMUNITY CONNECTIONS

1. Visit historical buildings in your town. Compare their architecture to historic building styles of New Mexico. Look at the materials used, the size of rooms, special features, etc.
2. Assist with or visit community building projects which help restore buildings or homes. Participate in constructing a play area for the community or school.

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FOLK ARTS IN THE HOME: RIO GRANDE WEAVING

ARTES POPULARES DEL HOGAR: TEJIDOS, ESTILO RÍO GRANDE

Indian sheep flock

Courtesy Museum of New Mexico, Neg. #59000

FOLK ARTS IN THE HOME: RIO GRANDE WEAVING

INTRODUCTION OF SHEEP BY THE SPANISH

The Hispanic weaving tradition in New Mexico began with the exploratory journeys of the Spanish in the 1500s. In 1540, the explorer Francisco de Coronado set out with approximately 5,000 sheep on his journey to New Mexico along the Camino Real.

The first permanent settlement in New Mexico was established by Juan de Oñate in 1598 at San Juan de los Caballeros, near present day San Juan Pueblo. Twelve years later, the capital was moved to *La Villa Real de la Santa Fe* where Spanish civilization in all of its many manifestations took permanent hold. Soon huge treadle looms, too bulky to transport from Mexico, were built by carpenters familiar with their design. However, by 1638, the treadle loom was in full use in New Mexico.

Photo by Laura Temple Sullivan

Mural on wall in Los Ojos, New Mexico, depicting sheep herders in the Chama River valley

Mural en una pared en Los Ojos, Nuevo Mexico, retrata unos pastores en el valle del Rio Chama

During this time the Spanish settlers introduced the churro sheep with its long, moderately coarse fleece, ideal for hand spinning and weaving.

In spite of this, very little, if any, weaving was done there because the Spanish still relied upon the blankets and cloth that they had brought with them from Mexico and the *mantas*, or blankets, which they demanded as tribute from the Pueblo people.

The Spanish treadle loom was a machine that permitted the production of great quantities of cloth. Many yards of warp could be beamed on and then stored as finished cloth on the cloth beam. The cloth was woven in two sections on a narrow loom, then stitched together later. The treadle loom, most probably introduced into Europe from the Middle East, was designed for maximum efficiency in production. While one person weaves, others may card or spin, thus increasing its efficiency. In Spanish colonial society, most of the weaving was done by men in *talleres* or workshops.

GROWTH OF HISPANIC WEAVING

Much weaving in Spanish New Mexico prior to the Pueblo Revolt of 1680 was done by Apache, Ute and

A Rio Grande weaving still attached to a Spanish style double treadle horizontal wooden loom

Un tejido estilo Rio Grande aun prendido al telar horizontal de tipo español de dos pedales.

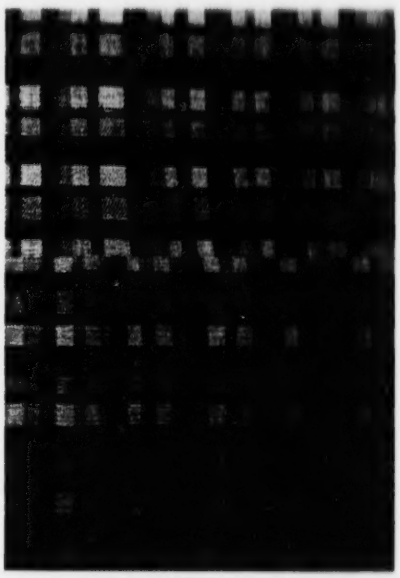
Pueblo men under conditions of servitude. It was not until after the reconquest of New Mexico by the Spanish in 1692 that weaving was practiced to a significant degree in Spanish households.

After the Spanish reconquest of New Mexico, Governor Diego De Vargas rewarded his former soldiers with land grants, large extensions of land which were ideal for the raising of sheep. The large numbers of sheep, in turn, stimulated the wool and textile industry in New Mexico. The greatest concentration of sheep in early New Mexico was in the region of the Rio Abajo, south of La Bajada, where pasturage and water were more plentiful. Because of this, the early weaving industry of New Mexico was concentrated in the towns of the Río Abajo: Albuquerque, Tomé, Atrisco, San Antonio, Corrales, Belén, Socorro and Bernalillo. Among the many kinds of craftspeople working in New Mexico during that period, weavers were the most numerous, together with the shearers, carders, spinners and tailors, who formed part of the same industry.

Large quantities of textiles were being sent in bulk south to El Paso del Norte and then on to Chihuahua, Sonora, Coahuila and Durango in present day Mexico. The styles included the ***jerga***, a checkerboard woolen floor covering; the *sarape*, a garment

Map of El Rio Abajo and El Rio Arriba Weaving Communities

worn as a protective outer coat; and the *frazada*, or blanket, in a banded pattern, sometimes incorporating the so-called *manitas* (little hands) or *palmas* (palms) motifs, known as ***Río Grande***. Each November, a caravan of ox-drawn carts was loaded with woven goods and headed south. The caravan was accompanied by 500 soldiers responsible for the safe passage of goods and people on this sometimes perilous journey. Additionally, several thousand sheep on the hoof were driven southward to the markets of Mexico. In return for their wool and textiles, the New Mexican merchants obtained other kinds of cloth, metal implements, sugar, chocolate, horses and mules.



A weaving of *jerga*, a checkerboard floor covering woven and used in New Mexican homes in the 19th and early 20th centuries.

Una jerga, tiene el diseño como un tablero de ajedrez, se usaba en las casas nuevomexicanas en el siglo 19 y la primera parte del siglo 20 para cubrir el piso.

Jerga, ca. 1850, Spanish Colonial Arts Society, Inc. Collection on loan to the Museum of International Folk Art, Gift of Mr. and Mrs. John Gaw Meem, H.P. Mera Collection

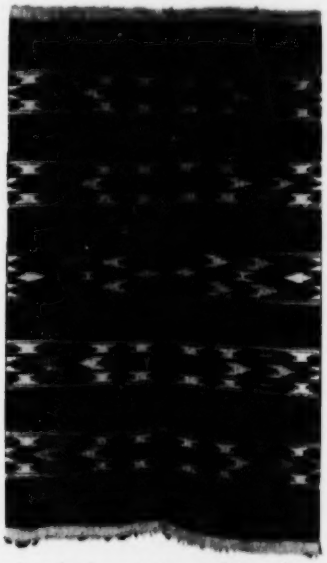
Recognizing the importance of the wool and textile industry to New Mexico, the Spanish viceregal government sent the Bazán brothers, master weavers from Mexico City, to Santa Fe in 1806 to improve the quality of the weaving. The Bazáns brought with them lighter weight looms than those currently in use in New Mexico. It did not take long before they taught people how to produce finer weavings. The intricate and brilliantly colored central diamond ***Saltillo*** design, patterned after the blankets from Saltillo, Coahuila, in northern Mexico, is thought to have been introduced by them.

INFLUENCE OF THE SANTA FE TRAIL

After Mexico won its independence from Spain in 1821, the Santa Fe Trail between New Mexico and the United States was legalized in order to conduct commerce. This development, together with the adoption of more relaxed regulations governing internal trade in New Mexico, stimulated an increase in the production of local goods, or *efectos del pais*, and broadened the market for New Mexican textiles.

Included with the items that made their way into New Mexico from the eastern United States along the Santa Fe Trail by the 1860s were commercially produced synthetic dyes. In time, these brilliant dyes

FOLK ARTS IN THE HOME: RIO GRANDE WEAVING



The Rio Grande style of weaving is one of the earliest styles developed among weavers in southern Colorado and northern New Mexico.

El estilo Río Grande de tejido es uno de los primeros estilos desarrollados entre los tejedores en el sur de Colorado y el norte de Nuevo México.

Rio Grande blanket, ca. 1870, Fred Harvey Fine Arts Collection, International Folk Art Foundation Collection at the Museum of International Folk Art.

The *Saltillo* style of design can be identified by a central diamond design and was adopted by Rio Grande weavers in the 18th and 19th centuries when the blankets moved north from Saltillo, Mexico, through trade.

El diseño del estilo Saltillo es caracterizado por un diamante central en el diseño. Este diseño fue adoptado por los tejedores del Río Grande en los siglos 18 y 19 cuando las frazadas llegaron al norte desde Saltillo, Mexico, por medio del comercio.

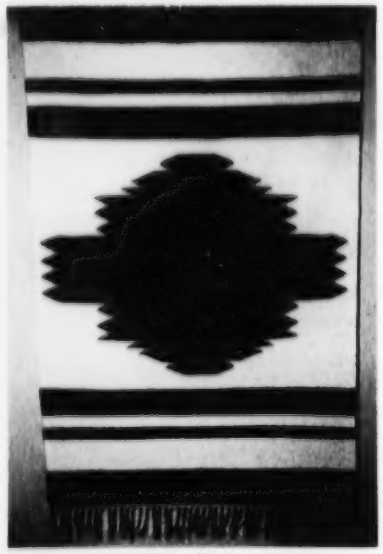
Rio Grande blanket, ca. 1830-60, Spanish Colonial Arts Society, Inc., Collection on loan to the Museum of New Mexico at the Museum of International Folk Art, Gift of Mr. and Mrs. John Gaw Meem, H.P. Mera Collection.

all but replaced the more subtle natural plant and vegetable dyes common to this area. The natural whites, browns and greys of the wool were also employed as colors in the weaving of patterns. A variety of yarns, wools and even other kinds of sheep, such as the Rambouillet, became available through merchants traveling the Santa Fe Trail.

INFLUENCE OF OTHER CULTURES

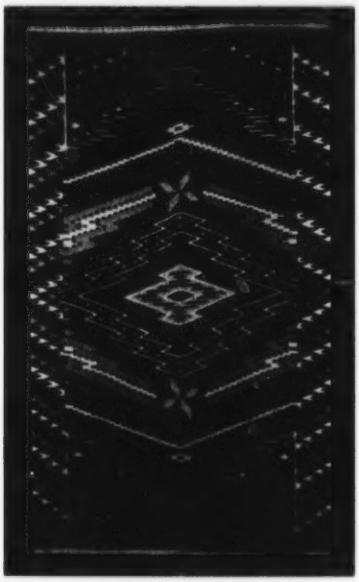
Other cultures such as the Pueblo and Diné (Navajo) have also left a permanent mark on Hispanic weaving and, in turn, Hispanic weaving and culture have made important contributions to the weaving traditions of those cultures. Both sheep and the use of wool were introduced into Pueblo and Diné cultures by the Spanish. Soon, however, the Diné became the uncontested masters of weaving in the Southwest and their blankets commanded higher prices on the market than Río Grande Hispanic blankets. In response, Hispanic weavers began incorporating a step motif in the corners of their blankets in imitation of Diné weaving.

Other design and stylistic contributions by Diné and Apache peoples probably made their way into Río Grande blankets by way of the *genizaro*, an Indian person assimiiated into Hispanic society. Many



Contemporary weaving at Tierra Wools, a weaving cooperative in Los Ojos, New Mexico.

Tejido contemporaneo de Tierra Wools, *una cooperativa de tejedores en Los Ojos, Nuevo Mexico.*



This style of blanket is called *Vallero*. It represents a weaving style that can be identified by an eight-pointed star motif.

Este estilo de frazada se llama Vallero. Representa un estilo de tejido que se puede identificar por el motivo de la estrella de ocho puntas.

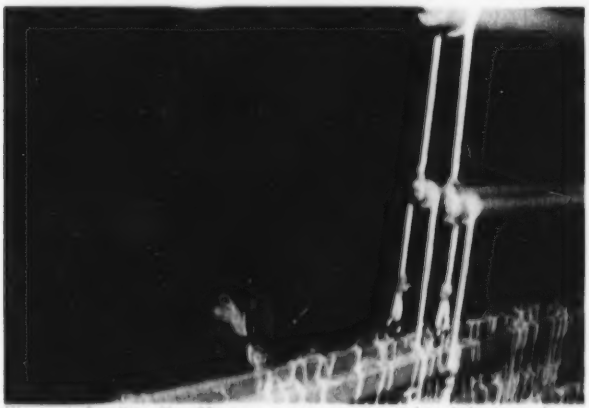
Rio Grande blanket, ca. 1870, Fred Harvey Fine Arts Collection, International Folk Art Foundation Collection at the Museum of International Folk Art.

genízaros were household Indian servants taken as captives during raids and given the task of weaving.

Another important moment in the cross-cultural exchange of weaving elements occurred with the imprisonment of the Diné people at Fort Sumner by Kit Carson between 1863-1868. Upon their release, they were given 4,000 Hispanic Río Grande blankets for protection against the elements of nature. The design elements of these blankets—serrate diamonds, center dominant motifs and enclosing borders—were appropriated and later rearranged by Diné weavers into their own designs.

Never a static art, New Mexican Hispanic weaving underwent even more changes. A new style of blanket called the ***Vallero Star*** was developed in the Las Truchas/ El Valle area, possibly through the efforts of five sisters from the Montoya family. This style, thought to have been influenced by eastern United States quilting designs, has a large, central, eight-pointed star and four other stars in each of the four corners of the blanket.

A sharp decline in traditional Hispanic weavings occurred at the turn of the century due to the introduction of manufactured woolen goods as well as to the loss of Hispanic land grants which had provided pasturage for sheep. At the same time, however, a new textile industry was being created to meet tourist demands, including a demand for products that reflected the unique history of the Southwest. In response to this, many Chimayó weavers produced blankets with a kind of generic "Southwestern" design later designated as the "***Chimayó*** style." The Trujillo and Ortega families, particularly, were at the forefront of this development and frequently acted as brokers between other village weavers and urban dealers.



Weaver in Los Ojos, New Mexico, weaving on a Spanish style horizontal loom.

Una tejedora tejiendo en un telar horizontal de tipo español.

In recent years, with increased recognition of Southwestern folk arts on national and international levels, Hispanic New Mexican weaving has experienced a virtual renaissance. Among those who have contributed significantly to the development of Hispanic New Mexican weaving have been Ganados del Valle, a weaving cooperative in Los Ojos; Doña Agueda Martínez from Medanales and her daughters Eppie Archuleta and Cordelia Coronado; Teresa Archuleta Sagel and Irene López from Española; Juanita Jaramillo Lavadie from Taos; Maria Vergara Wilson from La Madera; David Ortega and Jake, Irvin and Lisa Trujillo from Chimayó. Complex woven **tapestries** depicting people, animals, *santos*, religious architecture and the New Mexican landscape have most recently caught the imagination of Hispanic weavers and have served to enrich this enduring and evolving tradition.

FOLK ARTS IN THE HOME: RIO GRANDE WEAVING

INTRODUCTION

Clothing and blankets are made to cover the human body for the purposes of protection from the elements and decoration. The first clothing and blankets were animal skins and hides. Later people developed the art of weaving. It is one of the earliest arts. In time, both animal (e.g. wool or hair) and plant (e.g. cotton and flax) fibers were woven into garments, bedding and carpets, and have been used for thousands of years. In recent times artificial fibers such as nylon and rayon have been developed to create textiles.

Among those groups who have made New Mexico their home, the Pueblo, Diné (Navajo), Spanish and Mexicans, have all practiced the art of weaving cotton or wool and have made widespread use of handwoven blankets for multiple purposes. In order to understand New Mexican Hispanic culture, its art and economy, it is important to understand the important role that weaving has played in Hispanic communities throughout the centuries.

OBJECTIVES

1. Students will understand the tradition of weaving among Hispanic people of New Mexico (historical and cultural understanding).
2. Students will be able to describe and analyze the weaving process and the materials used (perceiving, analyzing and responding).
3. Students will utilize texture, color, rhythm, symmetry, mood, shape and form in the creation of a Rio Grande striped pattern weave on a mat board loom (creating and performing).

Vocabulario	Vocabulary
cardar	to card
las cardas	carding combs
la cobija o el sarape o la frazada	blanket
las estrellas	stars
hilar	to spin
la lana	wool/fleece
el malacate	spindle
el nudo	knot
tejer	to weave
el telar	loom
la tensión	tension
la trama	weft

Two young girls carding wool together at the Museum of International Folk Art in Santa Fe, New Mexico.

Dos niñas cardando lana juntas.

MATERIALS

Human Loom: Students participate to experience the concept of warp and weft and the "over and under maneuver" basic to the weaving process.

- 8 pieces of rope made of any material, each approximately 12-ft. long
- 10 pieces of rope for the warp, or rope approximately 10-ft. long from rags tied together

The Cardboard Loom: Students each make a small weaving of their own.

- wax crayons
- sheets of 5½ x 7-in. newsprint, 1 per student
- 5½ x 7-in. mat board or cardboard looms, 1 per student
- scissors
- pre-cut warp strings (commercial white string)
- yarns of different colors and textures: dyed/undyed, natural and synthetic dyed yarns

PREPARATION

1. Cut 5½ x 7-in. looms, out of mat board or stiff cardboard.
2. Create a sample of a complete striped design with crayons.
3. Cut yarns to varying lengths of between 2-5-ft.
4. Cut warp string and assemble a single loom on a trial basis to determine appropriate length of warp string.

MOTIVATION

Discuss with students the following:

- What did the Spanish bring with them to New

Mexico that was used for weaving?

- How do you think they took raw wool from the sheep and turned it into a weaving?
- Why did people need weavings in the first settlements in New Mexico?
- How were they used?
- Why do people weave today?

Show students pictures of Hispanic weaving designs and of the weaving process. Have students bring weaving samples from home. Discuss the different weaving styles of New Mexican Hispanic weavings, e.g. ***Jerga*** (checkerboard pattern for floor rugs), ***Río Grande*** (solid stripes primarily), ***Saltillo*** (diamond in center), ***Vallero*** (star motifs) and ***Chimayó*** (tapestry designs or a blend of native and southwestern motifs). Observe the variety of colors and designs found in Hispanic New Mexican weaving. Discuss the ranch life and sheep raising ways of Hispanic New Mexico both past and present. Show tools used to create weaving (if available), e.g. raw fleece, spindles, carding combs, undyed and dyed yarns, a shuttle and a portable horizontal loom.

Students and teachers creating a large textile on the "human loom" at the Museum of International Folk Art in Santa Fe, New Mexico.

Alumnos y profesores tejiendo un textil grande en el llamado telar humano.

PROCEDURE

1. Inform students that three activities will take place:
    a. a "human loom" to illustrate the principle of weaving weft into warp
    b. the actual weaving of a small piece on a simple matboard loom
    c. evaluation of their weavings

Human Loom: Students will create a "human loom" to become involved in a kinesthetic exercise using their whole bodies in maneuvers that a weaver's hand would execute while weaving.

1. Have 16 students (8 pairs) form parallel lines of ropes (warp) and hold the ropes taut by pulling from each end.
2. Have 10 additional students weave the rag rope wefts over and under one at a time in accordance with the basic principles of weaving.
3. Invite students to repeat maneuvers until entire weft has been woven into warp. Take apart when complete.

Weaving on a Simple Loom: Students will design and weave a striped pattern on a simple mat board loom. They will first warp their looms using commercial string. Students will then design the weaving on paper and implement the design using colored yarns matching the color selections. They will apply the over and under principles of weaving.

1. Introduce sample weavings made by the teacher and/or students and review the tools and materials to be used (e.g. matboard loom, warp string and yarns for the weft).
2. Encourage students to talk about the samples and identify their features in terms of symmetry, color, line, design, etc.
3. Have students draw one or more striped patterns with crayons on newsprint. Select one to weave.
4. Demonstrate how to translate the design from paper to loom.
5. Have students select the yarns, measure them to a given length and cut them (pre-cut optional).
6. Coil yarn into butterflies (or figure eights).
7. Begin weaving with over and under maneuvers taking care to weave tail back in.

EVALUATION

Assemble the weavings in one area or display on a bulletin board. Review the weavings with the students by describing different patterns used (symmetrical or assymetrical), colors (high contrast or blending), type of lines (thick or thin), rhythm (repetition of colors), mood (or feelings), etc.

Have students review what ranch life was like for the first Hispanic settlers in New Mexico by drawing a picture or writing a story. Include information on how they raised sheep and how they used the sheep's fleece for weaving.

FOLK ARTS IN THE HOME: RIO GRANDE WEAVING

Teacher creating a small weaving on miniature cardboard loom.

Profesoras creando unos pequeños tejidos utilizando un telarcito de cartón.

Have students describe the weaving process, the tools and materials used through pictures or with labels.

Have students share their weavings with another class and teach fellow students how to weave.

CLASSROOM CONNECTIONS

Mathematics

1. Estimate, measure and calculate the amount of warp thread needed to weave textiles of a particular length on a loom of particular dimensions.
2. Create on graph paper Rio Grande weaving designs keeping exact count of threads that go into making accurate designs.

Science

1. Experiment with different dyestuffs and mordants (solutions that keep colors from washing out). Discuss their relationship to the natural environment.
2. Observe the tube-like structure and transparency of sheep's fleece under a microscope.
3. Identify weavings that occur in the natural environment (e.g. in spider webs).
4. Create a weaving using alternative materials such as sticks, leaves, feathers or plastic bags.
5. Observe the warp and weft design of city streets and other human-made structures.

Language Arts

1. Discuss how weaving has been used throughout history as a metaphor for much of human *activities, like weaving a community, weaving a* friendship, etc.
2. Create a book on weaving documenting the sequence of processes.
3. Read traditional *cuentos* (stories) pertaining to the art of weaving.
4. Write a story about the life of a textile. If it could talk, what story would it tell?
5. Create a word scramble or crossword puzzle using only weaving vocabulary.

Social Studies

1. Compare different weaving traditions and looms from different countries. Find relationships between similar or analogous elements, i.e. tools, designs and materials. Draw comparisons with Hispanic weaving traditions of the Río Grande.
2. Examine textiles from all traditions. Discuss the functions of cloth in human society.
3. Discuss different kinds of dress, dress for function, dress for occasion.
4. Discuss how people around the world dress because of climatic and environmental conditions.
5. Discuss how recent climactic changes and health concerns have altered what people wear, use of masks, surgical gloves, etc.
6. Have students answer why human communities have always been referred to as webs or weaves, and the society as a whole, "The Social Fabric."

Physical Education

1. Create a human loom to music.
2. Choreograph a dance or drama that interprets elements of the pastoral and weaving traditions of ancient and contemporary peoples the world over.

COMMUNITY CONNECTIONS

1. Visit well known weaving centers of northern New Mexico or other weaving centers close to your school: Tierra Wools at Los Ojos; Centinela Weavers, Chimayo; Trujillos Weaving Shop and Ortegás, also in Chimayo; Cordova Weaving Shop, Las Truchas.

2. Invite weavers from the community into the school to discuss the weaving process and the weavings they create.
3. Visit the galleries and museums where weavings are displayed:

   Centinela Weaving Shop, Chimayó

   Channing Gallery, Santa Fe

   Martínez Hacienda Museum, Taos

   Maxwell Museum, UNM, Albuquerque

   Millicent Rogers Museum, Taos

   Museum of International Folk Art, Santa Fe

   Owings Dewey Gallery, Santa Fe

   El Rancho de Las Golondrinas Living Museum, La Cienega

   Taylor Museum, Colorado Springs, Co.
4. Prepare biographies or oral histories on noted northern New Mexican weavers or weavers in your community: Epifania (Eppie) Archuleta, and Cordelia Coronado (Doña Agueda's daughters), Santa Cruz/Southern Colorado; Juanita Jaramillo Lavadie, Española; Irene López, Española; Doña Agueda Martínez, Mendanales; Dorotea Martínez, Taos; Eppie Martínez, Mendanales/Southern Colorado; Doloritas, Martina and Patricia Montoya, Las Truchas/El Valle; Teresa Archuleta Sagel, Española; Steve Chávez, Española; Jake Trujillo, Chimayó; Irvin and Lisa Trujillo (Irvin is Jake's son), Chimayó.

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FOODWAYS OF THE RIO GRANDE

LAS COMIDAS DEL RIO GRANDE

Corn and melons, Quay County, New Mexico

Courtesy Museum of New Mexico, Neg. #58023

FOODWAYS OF THE RIO GRANDE

INTRODUCTION

From prehistoric times to the present, the Río Grande valley has been the breadbasket of New Mexico. Beginning with nomadic hunters and gatherers, a steady stream of populations have been attracted to its life-sustaining moisture. In a semi-arid environment such as New Mexico's, the reliable source of the river's water has insured a constant food supply capable of supporting a substantial population.

Like the Nile in Egypt, the Danube in Germany, the Ganges in India, the Yellow River in China and the Urubamba River of Peru, the fertility of the Río Grande basin has provided the means for the development of enduring cultures in North America.

During the great drought of the 12th century A.D., the sedentary Pueblo people migrated from the Four Corners region into the valley of the Río Grande. Relying upon its waters, as well as upon rainfall, they resumed their agricultural practices of growing corn, beans and squash while continuing to hunt rabbit, deer and bison.

Young girl with an armload of fresh garden picked corn.
Una joven con una brazada de maíz recien cosechado.

COLONIZATION BY THE SPANISH

During the initial period of colonization, the Spanish depended heavily on the Pueblo people for their food supplies. It is doubtful that the Spanish would have survived their first winter of 1598 at San Gabriel had it not been for the generosity of the people of San Juan Pueblo.

Woman shelling corn by hand.
Una señora desgranando maíz manualmente.

After hundreds of years of close association, interchange and assimilation, the traditional diets of the Hispanic and Pueblo peoples have much in common. The foundation of both diets rests solidly upon the use of beans, corn and squash—the traditional foods of the Rio Grande—as well as on chile, a Mexican Indian food introduced to this area by the Spanish, and wheat, an old world grain brought to the Americas also by the Spanish.

In the diet and cuisine of the Hispanic people of the Río Grande, these primary foods are traditionally supplemented by a variety of animal products which include eggs, milk and cheese, and meat from domesticated animals brought over from Spain such as cows, sheep, goats and pigs. Also included are native fish, elk, deer and, formerly, buffalo.

The traditional diet is additionally enriched by a variety of other vegetables and fruits of both "New" and "Old World" origin. Among these are the "Old World" peas, garbanzo beans, fava beans, asparagus, cucumbers, onion, garlic, melons, watermelons, grapes, apples, pears, peaches, apricots, plums and cherries. "New World" foods include pumpkins, potatoes, wild spinach, tomatoes and chokecherries.

Historically, the majority of arable land was reserved for the cultivation of the staples. The planting, cultivation, harvesting and storage of these foods was a labor intensive affair that required every available hand.

FOOD GROWING AND PREPARATION

In the early spring, tools are sharpened, the *acequias* dug and cleaned, and the fields plowed and planted. In the summer the crops are tended, weeded and irrigated and in the fall the vegetables and fruits are harvested, dried and the farm animals slaughtered.

Farming occurs in small family plots along the *acequias* (irrigation ditches) called *tierras de regadillo*, or at higher elevations on lands that depend exclusively on rainfall called *tierras de temporal*. Of the staples grown in the valley of the Río Grande, corn and wheat are among the most versatile and can be employed in the greatest number of ways in the preparation of an assortment of dishes.

CORN (MAIZ)

Both blue and white corn are grown in the valley of the Río Grande. The blue corn is picked only after it has fully ripened on the stalks. Corn is placed in huge piles next to people's houses or in the open spaces of *plazas*; people tell stories as they are husking. After setting the corn out on the rooftops to be dried by the sun for a few days, it was traditionally shelled by rubbing two cobs together. It is then ground into corn meal at a local mill or on a stone *mano* and *metate* (mortar and pestle) in the manner of the Pueblo and Mexican Indian peoples.

The blue corn meal is used in the making of *atole*, a hot breakfast gruel; *chaqueque*, a moist blue corn bread; and special blue corn *tortillas*, a type of flat bread made from a watery batter and poured over a hot griddle. *Atole* is also given to anyone who is ill and it was frequently a dying person's last meal.

White corn, when tender, is routinely fried with squash in a most satisfying combination called *maiz con calabacitas*. By themselves, the tender green squash are cut into spirals or sliced into circles called *rueditas* or *rodajas* and hung to dry for future reconstitution in *calditos*, or soups, another mainstay of the diet.

The tender ears of white corn can also be baked over hot coals or on a grill and eaten fresh. For the purpose of putting up large quantities of corn for winter, the ears are baked overnight in a hot *horno* sealed with a wooden door mudded around the edges to retain the heat. On the following day, the corn is removed, its husks peeled back and braided into a long chain that is hung for drying. When shelled, the *chicos*, as they are known, are added to beans, giving them added flavor and nutrition.

Posole is another popular food made from white corn and indispensable for a feast, particularly at Christmas time. The dried white corn kernels are placed in a solution of lime and water and boiled for a time. The lime dissolves the hard outer tissue of the corn. After rinsing several times, the corn is left to dry in the hot sun. When boiled, the corn bursts open and grows soft. Pork or beef and pods of red chile are added to enhance its flavor.

Fall provisions are stockpiled in a small farm storage room. Braids of *chicos* or roasted corn are hung to dry from a porch for winter consumption.

Provisiones almacenadas durante el otoño en un almacen de un ranchito. Trenzas de chicos o maiz asado se cuelgan al aire libre para secarse y guardarse para el invierno.

Young girl holding packages of ground chile powder.

Una niña cargando paquetes de polvo de chile colorado.

FOODWAYS OF THE RIO GRANDE

CHILE

The Hispanic people employ chile both as a condiment and as a vegetable that enhances almost every other food. When picked green, it is roasted in hot *hornos* (beehive-shaped ovens) or over a grill. It is frequently peeled and tied into *ristras*, or long strings, for drying and subsequently reconstituted. Or, it can also be peeled and its seeds and stems removed for immediate consumption while yet fresh. It is then chopped, and salt and garlic are added to enhance its flavor.

The chile can also be allowed to ripen on the plant where it turns red. Once it is picked, it is tied into *ristras*, or long strings, and hung on south facing walls for drying. When completely dry, the pods are removed and the chile is then crushed into flakes (*chile caribe*) or ground into a powder that is made into a hot chile sauce (*chile colorado*) tempered with a certain amount of browned flour.

An exchange of a homemade loaf of bread between mother and daughter.
Madre ofreciéndole una torta de pan a su hija.

PRODUCTION OF WHEAT

Until mid-century, wheat was extensively grown in the higher elevations of the Río Grande basin. When the fields had turned a golden yellow, men and women alike went out in groups to cut the stalks with a simple hand sickle. The wheat was tied into sheaths and transported on horse-drawn wagons to a hardened mud threshing floor.

After laying it on the threshing floor, herds of goats or sometimes teams of horses were led around and around stomping on the wheat until the grain fell to the ground. The straw was then cleared away, the grain swept into piles and winnowed. It was tossed up into the air and the wind carried the chaff away. The grain was then taken to the banks of the river or to a nearby *acequia*, or water ditch, where it was washed before it was put out in the sun to dry. After drying, the grain was taken to a local *molino*, or water driven mill, where the wheat was ground into flour.

Women still today take flour, knead it into dough and roll it into loaves. Several loaves of bread can be baked at once in an *horno*. Other foods made from wheat by the Hispanic people of the Río Grande region include *tortillas*, *bizcochitos* or sugar cookies, and *panocha*, a sweet Lenten moist bread made from the flour of sprouted wheat.

COOKING IMPLEMENTS

Besides the *horno* and the *mano* and *metate*, the traditional foodways of the Hispano people of the Río Grande have spawned a variety of utensils, furnishings and spaces. Among them are the *dispensa* or pantry house, where foodstuffs, particularly those that have been dried, are stored. The wooden *troja*, or grain bin, figures prominently in *dispensas*. The *almud* and *fanega* are box-shaped wooden containers used in the measuring of grain. Their use and names date back to the Arabic presence in Spain from 711-1492 AD.

The *alacena* was a niche or hollow space built into a kitchen wall and frequently equipped with doors where foodstuffs were stored for daily use. The *trastero* or wooden cupboard, sometimes decorated with spindled doors or wooden trim, has also been used for the storage of food as well as for the safe keeping of plates and silverware.

Other objects important to New Mexican Hispanic cooking are the *fogon de campana*, or bell-shaped

Close up view of woman rolling out a *tortilla*.
Detalle de una señora tendiendo tortillas con un bolillo o palillo.

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corner fireplace, where much of the indoor cooking was done; and the *tenamaste,* or tripod, which supported the *ollas,* or locally produced clay pots, in which much of the food was cooked. Other indispensable items in a Spanish Mexican kitchen of the Río Grande include the *bolillo,* or rolling pin; the *comal,* a clay or metal griddle used in making *tortillas;* and finally, the *delantar,* or apron.

The kitchen was almost exclusively the domain of women. There women bonded through the sharing of their experience in addition to preparing enormous meals and feasts for their families and communities.

Whether in times of plenty or times of scarcity, the Hispanic people of the Río Grande have been fond of sharing their food with friends and strangers alike. If the Hispanic people succeeded in bonding in the work of the field, they twice bonded at the table where they partook of one another's stories as well as the collective gifts of the land of the Río Grande.

Young New Mexican Hispanic girl helping out in the kitchen.
Una niña hispana de Nuevo México ayudándole a un familiar en la cocina.

FOODWAYS OF THE RIO GRANDE

Photo by Laura Temple Sullivan
Teacher removing food from *horno* or outdoor oven.
Una profesora sacando la comida de un horno de adobe.

INTRODUCTION

Breads provide the largest single source of food in many parts of the world. Bread in its many forms is one of humankind's oldest foods. It is estimated that the ancient Egyptians knew how to grow grains and prepare breads as long as 7,000 years ago. The oldest pieces of bread are 10,000 years old and have been found in Europe and the Middle East. They consist of wild barley, wheat, acorns and nuts ground into flour, mixed with water and baked on hot stones.

Although wheat is the world's most widely cultivated plant, both wheat and corn have been the two important grains of the Río Grande region of New Mexico for many centuries. The Hispanic people have made *tortillas*, a simple flat bread, from both of these grains. In this lesson, students will learn how to produce flour from corn and wheat and make *tortillas* from both.

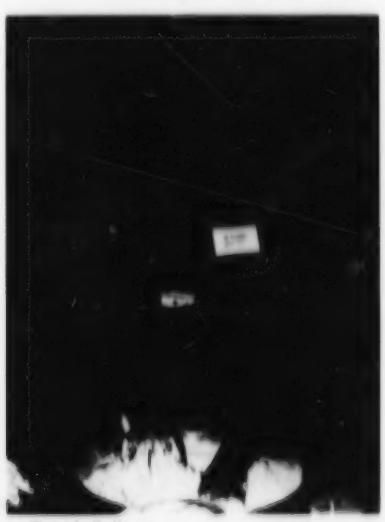


Photo by Laura Temple Sullivan
School teacher Jim Klukkert mixing ingredients for *tortillas*.
Profesores mezclando los ingredientes para hacer tortillas.

OBJECTIVES

1. Students will learn which foods of the Río Grande were used before the Spanish and which foods were introduced by the Spanish (historical and cultural understanding).
2. Students will be able to identify the staple foods of the Río Grande and learn how they combine into a meal (perceiving, analyzing and responding).
3. Students will be able to demonstrate the sequence of making tortillas using traditional staple food sources (creating and performing).

Vocabulario	Vocabulary
las calabacitas	squash
el cedazo	sieve
el chile	chili or chilli
el delantar	apron
los frijoles	beans
germinar	germinate
el maiz	corn
el maiz azul	blue corn
la mano	pestle
el metate	mortar or grinding stone
la semilla	seeds
el trigo	wheat

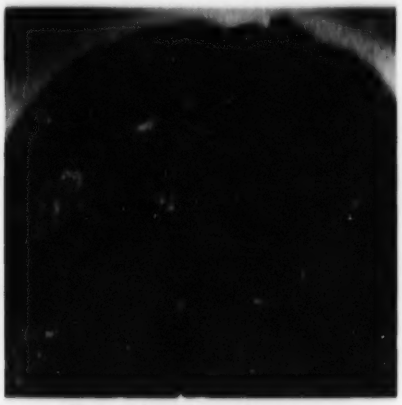
MATERIALS

- *mano* and *metate*, or pestle and mortar
- wheat grains
- blue corn grains (to contrast with wheat grains)
- sieve for sifting flour
- bowl for mixing
- water and salt

MOTIVATION

Begin by asking students the following questions:

- What did you eat for breakfast or dinner last night?
- Where does bread come from?
- Can seeds serve as food?



A plate of beans and red chile with egg torts.
Un plato de frijoles con chile colorado y torta de huevo.

- If so, then what are some examples of seeds that serve as food?
- What happens if you crush or grind seeds? Are they turned into something else? What is this something else called?
- What happens if you add water to meal? yeast? heat?

Discuss with students the history of food preparation in your region or in the region of the Río Grande. Compare what foods were available before European contact and what foods were introduced by European settlers. How did they affect the lifestyles of the native people? Of the Europeans who settled in America?

PROCEDURE

1. Take a pound of wheat grains and soak in a container full of water overnight.
2. Drain water on the following day and put moist seeds in a cloth sack. Tie at end to keep contents in.
3. Place sack near a source of continuous heat (window sill that faces the sun, near a pilot light or heater). Wheat grains will sprout in three or four days. The germination process will make the flour sweet.
4. Remove from sack, place on flat tray and expose to sun or other source of heat for drying.
5. Once berries are dry they can be ground in a *metate* using a *mano* to grind.
6. Place flour in sieve and agitate back and forth allowing the fine powder to sift through and the germ to remain. Keep separated.
7. Add water and a little salt to the fine flour. Mix thoroughly, place between palms of hands and shape into a *tortilla*.
8. Place in oven, hot *horno* or in line of the sun for hardening and baking.
9. Eat and enjoy.
10. Repeat all processes with blue corn except for the germination.

EVALUATION

Assemble the finished corn and flour *tortillas* and the tools and materials that it took to create the flour and ask the following questions:

- Can you explain now where some foods come from?
- Which foods were used by the early Hispanic settlers as staples? Are these foods still eaten today? How were they prepared long ago? How are they prepared today?
- Did we succeed in making two kinds of *tortillas*?
- Can you describe the process of making the *tortillas*? How do they taste?

CLASSROOM CONNECTIONS

Mathematics

1. Design recipes using standard and non-standard measurements.
2. Calculate preparation and cooking time and temperature needed for different kinds of foods. Produce variations of recipes.
3. Calculate cost of various recipes.
4. Calculate the growing time for different kinds of foods.

Science

1. Sprout wheat, corn, beans, squash and chile in soil outside or in window sill. Follow through all of their processes of growth and maturation. Document growth and development through photos and drawings.
2. Explore the effects of temperature and humidity on different kinds of food.
3. Examine the nutritional content of various kinds of food and food combinations.
4. Compare the nutritional content of processed and unprocessed foods.
5. Dry other kinds of food stuffs including squash, melons or other kinds of fruits.

6. Research breads from other countries. Try making different recipes from around the world.

Language Arts

1. Describe the food production process of plants such as corn or wheat.
2. Write a poem using the names of foods.
3. Try describing the taste of different foods.
4. Read stories about different foods.
5. Create a class cookbook based on traditional foods from each student's family.
6. Design a menu that features the different kinds of traditional Hispanic foods from the region of the Rio Grande.

Social Science

1. Explore the origins of different foods from around the world, paying special attention to New World and Old World contributions.
2. Describe rituals and holidays from around the world that incorporate the use of special foods. Discuss the role of these foods in both the ritual or holiday as well as in the culture that employs them. Collect sayings/proverbs regarding food.
3. Explore the relationship between food and social status.
4. Explore food distribution around the world by examining areas that grow more food and areas that grow less. Discuss the reasons for this.
5. Study the issues involved with world hunger and discuss what can be done to solve this problem.
6. Explore tools and utensils needed for food production in different parts of the world. Discuss the evolution or development of these tools and utensils.
7. Explore how food production has changed from an agricultural society to an industrial and technological society.

Physical Education

1. Plant and harvest a garden.
2. Develop a dance that employs the general movements of plant growth and the kinds of work required to raise crops.
3. Create games that involve food such as the rolling of watermelons with one's nose, etc.

COMMUNITY CONNECTIONS

1. Make other forms of bread at home including breads that use yeast.
2. Bake bread in an *horno* or some other kind of oven.
3. Sample different kinds of bread.
4. Visit the Farmer's Market and select ingredients for a meal.
5. Pick or harvest *piñon* or other nuts or seeds in your region.
6. Harvest apricots or other locally available fruit and ask an older brother or sister or your parents to help you make jelly.
7. Dry fruit. Visit sites that make or sell dried fruit.
8. Document food traditions in your family and/or neighborhood. Have family or community members make presentations in your classroom about different family or ethnic recipes.

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POSTER QUESTIONS

PREGUNTAS DE CARTEL

POSTER QUESTIONS

LAND, RIVER AND HISPANIC SETTLEMENTS
TIERRA, RÍO Y ASENTAMIENTOS HISPANOS

1. Profile of the Sangre de Cristo Mountains of the Southern Rocky mountains near Santa Fe. The mountains ascend upwards like pyramids with each level corresponding to a distinct topography, climate, flora and fauna and at times, even of peoples and cultures. There is a 6,000 ft. difference in elevation between the 7,000 ft. high mountain desert floor seen at bottom and the snowy pine clad peaks that hover over the city at over 13,000 feet.

Question for discussion: What is or was the land like upon which your communiy was built? Please describe in detail.

Perfil de las montañas de la Sangre de Cristo de la parte sur de la cordillera de las Rocosas cerca de Santa Fe. Las montañas ascienden como pirámides donde cada nivel corresponde a una topografía, un clima, una flora y fauna y aun a pueblos y culturas propias. Hay una diferencia de casi 6,000 pies de elevación entre los valles semiáridos al pie de la montaña y las altas cumbres cubiertas de pinares y de nieve.

Pregunta para discutir: ¿Cómo es, o cómo fue el terruño donde ustedes residen? Por favor descríbanlo en detalle.

2. Late winter along the Río Grande near Pilar, in Taos County, New Mexico's northernmost and perhaps coldest county. At 2,000 miles from its source in the Colorado Rockies to its mouth in the Gulf of Mexico, the Río Grande or Río Bravo, as it is known in Mexico, is North America's second longest river. The Río Grande is also home to the Pueblo Indian people. Its waters, once used almost exclusively for agriculture, are today being siphoned off more and more to sustain the growth of cities. Its ecology is threatened and it is certain that successive generations will require the wisdom and knowledge of prior cultures in order to sustain the biological and cultural diversity of the Río Grande region of New Mexico.

Questions for discussion: Are there rivers, lakes, oceans or other bodies of water near where you live? What effect do they have on the climate and on human activities? How have people invested their water resources in your area?

A fines del invierno en las riberas del Río Grande cerca de Pilar en el condado de Taos, la más norteña y quizá más fría de todas las regiones de Nuevo México. Desde sus principios en las Montañas Rocosas del sur de Colorado a su desemboque en el Golfo de México, el Río Grande o el Río Bravo como se le denomina en México, mide más de 2,000 millas y representa el segundo río más largo en los Estados Unidos. También es la cuna de una de las más antiguas civilizaciones indígenas de Norte América. Después pasó a ser la sede mas populosa de los espanoles de Nuevo México. Incorporaba los estados actuales de Colorado y Arizona. Anteriormente sus aguas se aprovechaban en mayor parte la agricultura pero hoy un gran porcentaje de su caudal se dirige hacia el desarollo urbano. La salud de tan importante río se ve amenazada. Es indispensable que la próxima generación tenga el conocimiento de las culturas anteriores de esta región para poder mantener la diversidad biológica y cultural.

Preguntas para discutir: ¿Existen ríos, lagos o mares cerca de donde ustedes viven? ¿Qué efecto tiene el agua sobre el clima y la vida humana? ¿Para qué propósitos ha usado el ser humano sus recursos hidráulicos?

3. Contemporary Hispanic New Mexican family from the Española Valley in northern New Mexico where Juan de Oñate established the first Spanish colony in 1598. Many Hispanic New Mexican families stretch out across several generations and speak both the Spanish and English languages. Family members may hold a job at a modern work site such as an office or school but frequently return home to traditional folk activities such as wood carving, food preservation and house building.

Questions for discussion: What is the origin of your family? What are some of the contributions that members of your family have made to society and especially to the arts and folk arts of your community and the world?

Una familia hispana contemporánea del valle de Española en el norte de Nuevo México, lugar donde Juan de Oñate estableció la primera colonia española en 1598. Muchas de las familias hispanas de Nuevo México se integran por miembros de varias generaciones y emplean tanto el español como el inglés. Por lo general los miembros de una familia trabajan en empresas modernas fuera de la casa pero regresan a su

hogar para realizar actividades tradicionales tales como la talla de madera, el cultivo de la tierra o la preservación de las cosechas.

Preguntas para discutir: ¿Cuál es el origen de su familia? ¿Qué han contribuido los miembros de su familia o pueblo a la sociedad y sobre todo a las artes y artes populares del mundo?

4. Córdova is a one-and-one half century-old traditional Hispanic community or *placita* (little plaza), as commonly referred to in the Spanish dialect specific to New Mexico. Founded by several Spanish families including those with the last name of Córdova, this compact *placita* is perched on a hill so that the flat river bottom lands might be used for agriculture. In Córdova, as indeed in almost every Hispanic village, each family has built his/her own home from local materials including adobe and timber. The tin roofs are a later addition reflecting new materials made available over the railroad. Córdova was the home of many renowned woodcarvers including José Dolores López and George López.

Question for discussion: Describe your community, its location in the landscape and how it was built. What activities take place in your community?

Córdova es una comunidad o placita (según se llaman las pequeñas poblaciones hispanas en el dialecto arcaico de Nuevo México) que fue fundada por varias familias hispanas incluso la familia Córdova hace casi 300 años. El pueblo se construyó sobre un cerro para así aprovechar las tierras planas junto al río para la agricultura. Cada familia construyó su propia casa de los materiales disponibles como el adobe y la madera. Los techos de hoja de lata fueron introducidos más tarde y reflejan la aportación de los anglo-americanos durante los primeros años del siglo veinte. Córdova ha producido talladores de madera de renombre como José Dolores López y George López.

Pregunta para discutir: Describa su comunidad, ¿dónde queda? ¿qué la rodea? y ¿cómo y quién la construyo?

BUILDING COMMUNITY: THE ROOTS OF ADOBE

CREANDO COMUMIDAD: LAS RAÍCES DEL ADOBE

5. The tools and materials used in adobe: clay or earth, straw, water, a wooden form and a shovel or hoe. The earth, straw and water are mixed together to form a mud mortar which is placed into the wooden form. An adobe brick is produced when the form is pulled up and the rectangular earth brick is left behind. Because these materials are inexpensive and widely available, adobe remains an important building material in parts of India, China, Africa, the Middle East, Mexico, South and Central America.

Question for discussion: What building materials were used to build your home? How do the materials influence the look of the building?

Las herramientas y los ingredientes del adobe: barro o tierra, paja, agua, una adobera o molde y una pala o cavador (azadón). El agua, la tierra y la paja se mezclan para formar un lodo espeso que se deposita en la adobera. El adobe se produce cuando la adobera se eleva y deja detrás un ladrillo de lodo. Debido a que estos materiales no cuestan mucho y se encuentran abundantes en casi todo el mundo, el adobe resulta ser el material más popular para la construcción de viviendas en partes de la India, China, Africa, el Medio Oriente, y en México, Sur y Centro America.

Pregunta: ¿Qué materiales usaría usted para crear su propia casa? ¿Qué les parecería esa casa?

6. Adobes laid out in the sun to dry. In the foreground are some of the tools and materials needed to make adobes including a tub with water, where the form is washed after placing each brick. The water serves as a lubricant so that the adobe can easily slip out. Bricks are laid out in the sun to dry and require from three to five days of drying time before they can be moved safely.

Questions for discussion: How many of you have ever worked with clay? How is clay like adobe? How is the role of the sun in adobe like the role of fire in clay?

Los adobes que se han tendido al sol para secarse y las herramientas y materiales que se emplean para hacer adobes. La adobera se lava en agua después de cada uso para que el lodo se deslice

sin resistencia. Los adobes requieren de tres a cinco días para secarse bien. Sólo después de ese trecho se pueden mover sin que se quiebren.

Preguntas para discutir: ¿Cuántos de ustedes han trabajado con barro o arcilla? ¿Cómo se compara el uso del fuego en la cerámica al papel del sol en el ladrillo de adobe?

7. An adobe builder joining the corner between perpendicular walls by alternating the direction in which the long side of the adobe faces and the wall into which it is incorporated. In that way the adobes from both walls cross each other. Once built, adobe walls were covered with a protective coating of mud which is left to dry. Modern Hispanic adobe homes are additionally surfaced with stucco.

Questions for discussion: How is a house like the human body? Why do houses need to be built in a strong way? What kinds of outside forces do houses need to resist in terms of maintaining structural integrity? What kinds of forces does the human body need to resist in terms of maintaining health or structural integrity? What kinds of qualities would you want to cultivate in a home? What kinds of qualities would you like to cultivate in your body and person?

Un albañil construyendo una esquina entre dos paredes perpendiculares alternando la dirección de lo largo o lo corto del adobe y de la pared en la cual se incorpora. De esa manera los adobes de ambas paredes se cruzan y se amarran. Ya una vez que se construyen, la superficie de la pared se cubre con una capa de lodo que se deja secar. Hoy en día sin embargo, casi todas las casas de adobe hispanas se cubren de cemento y estuco.

Preguntas para discutir: ¿De qué manera es una casa como el cuerpo humano? ¿Por qué debemos de construir nuestras casas de una manera fuerte? ¿Qué clase de fuerzas físicas tiene que resistir una casa? ¿Qué clase de fuerzas físicas debe de resistir el cuerpo humano? ¿Qué clase de cualidades le gustaría a usted cultivar en su hogar? ¿Qué clase de cualidades le gustaría a usted cultivar en su cuerpo y en su persona?

8. A completed adobe home with family members mud plastering their home before the arrival of winter. A thin layer of mud is applied by hand to a wall that has been dampened with water. When dry, the layer of mud protects the adobes from rain and snow. The kind of community work which is being performed here has helped Hispanics maintain strong family relations.

Questions for discussion: With what kinds of materials was your home finished? Did they work to keep weather out? What kinds of things do you do with other members of your family to strengthen family bonds?

Los miembros de una familia aplicándole una capa de lodo a las paredes de su casa antes de la llegada del invierno. Utilizando las manos como la herramienta principal, la gente le aplica una capa delgada de lodo a la pared húmeda. Al secarse, la capa de lodo protege los adobes de la lluvia y de la nieve. Esta clase de trabajo comunitario en parte es responsable por las estrechas relaciones entre familiares.

Preguntas para discutir: ¿Qué clase de materiales se utilizaron para terminar su casa y para protegerse de las inclemencias del tiempo? ¿Qué clase de cosas hace usted con otros miembros de su familia para mantener fuertes las ligas familiares?

FOLK ARTS IN THE HOME: RIO GRANDE WEAVING

ARTES POPULARES DEL HOGAR: TEJIDOS, ESTILO RÍO GRANDE

9. Freshly shorn sheep in Medanales along the Rio Chama, one of the many tributaries of the Rio Grande. Historically, thousands of head of sheep were driven to the cool, grassy mountains during the summer and brought back to the warm valleys during the winter. The sheep's wool supplied the necessary material for New Mexico's weaving industry during the period of Spanish and Mexican rule.

Questions for discussion: Which animals remain important to people and why? What is modern clothing made of and what is the source of the raw materials used in the manufacturing of clothing?

Ovejas recién trasquiladas en Medanales al lado del Río Chama, uno de los muchos tributarios del Río Grande. Históricamente, después de la trasquilada en la primavera los rebaños de ovejas se conducían a los altos montes donde el pasto era abundante. Allí veraneaban. Antes de la llegada del frío del invierno los pastores conducían sus animales a los valles nuevamente. La lana de las ovejas suplía la industria del tejido

durante los años de la colonia española y el período mexicano.

Preguntas para discutir: ¿Cuáles animales siguen siendo importantes para la gente de su región y por cuáles razones? ¿De qué materiales están hechas sus ropas?

10. Sheep were shorn by able shearers like Antonio Manzanares who could get their shears within a fraction of an inch of the skin without nicking the animal. Sheep's wool is rich in lanolin, a natural oil, and needs to be washed before it is spun into threads. This sheep is part of a flock of churro sheep from the village of Los Ojos in Rio Arriba county. Here, Hispanics operate their own cooperative, Tierra Wools, under the leadership of Maria Varela, a well-known activist and community planner employing the traditional Hispanic folk arts for regional economic development.

Questions for discussion: What material used in the manufacturing of clothing is your favorite? Wool, cotton, rayon, polyester, nylon or other? Why? How could the folk arts be utilized to further economic development in your area?

Las ovejas se trasquilaban por trasquiladores hábiles como Antonio Manzanares que podían acercarse con sus tijeras a la piel de los animales y no herirlos. La lana de las ovejas es rica en lanolina, un especie de aceite natural. Por lo tanto, se tiene que lavar la lana antes de que se hila en hilos. Esta oveja es parte de un rebaño de ovejas churro del pueblecillo de Los Ojos. Allí los hispanos manejan su propia cooperativa bajo la dirección de María Varela, una planificadora de comunidad y activista social que ha tratado de utilizar las artes populares hispanas para el desarollo económico y social de la región.

Preguntas para discutir: ¿Cuáles materiales se utilizan en la manufactura de su ropa? ¿Lana, algodón, polyéster, rayón, nylón y otros? ¿De qué manera se pudieran utilizar las artes populares de su región para el desarollo económico y social?

11. Skeins of walnut and rust colored yarns hanging in a Chimayó weaving shop in Chimayó, New Mexico. The colors are obtained from utilizing colorants found in locally available materials such as walnut shells or Mormon tea also called *cota*. The colors are fixed with mordants or solutions that keep the colors from washing out.

Questions for discussion: Have you ever dyed wool, clothing or hair? What colorants and solutions did you use? Is hair a natural fiber like wool? What things did ancient people weave from human or horse hair?

Madejas de hilos de lana de un color café y rojizo en el almacén de un taller de tejido en Chimayó, NM. Los colores se obtienen de materiales disponibles en el medio ambiente tales como la cáscara de almendra y una planta que se llama cota.

Preguntas para discutir: ¿En alguna vez han tejido algunos de ustedes lana, tela o su propio pelo? ¿Qué materiales y soluciones utilizaron? ¿Cómo compara el pelo humano a las fibras naturales como la lana? ¿Qué clase de objetos fueron hechos por la gente de antaño con el pelo humano o de caballo? (Respuesta: redes para la caza)

12. This Río Grande weaving is still attached to a Spanish style double treadle horizontal wooden loom. Warp threads into which the yarn is woven are stored in the warp beam at the back of the loom and are tied to another beam at the front of the loom. Finished blankets still attached to the warp are stored in the front beam until all of the warp thread has been used. At that time, the blankets are cut loose from the loom and their fringe is tied in order to keep the thread from raveling. Poles suspended by ropes from the cross beams of the ceiling served as hangers for additional items of blanketry and clothing during New Mexico's early Hispanic period.

Questions for discussion: What do you know about the kinds of machines or processes used in the manufacturing of clothing? What are the important clothing manufacturing centers at this time?

Un tejiido estilo Río Grande aún prendido al telar horizontal de tipo español de dos pedales. Los hilos de urdimbre se guardan en un palo que queda al trasero del telar. Estos son los mismos hilos que atrapan los hilos de la lana. Los tejidos ya terminados se guardan en otro eje de la parte delantera al cual también están conectados. Cuando se ha utilizado todo el hilo de la urdimbre, los tejidos se pueden desprender del telar y sus puntas se pueden atar en nudos para que no se desenrede el tejido. Palos colocados en forma de columpio sirvieron en el pasado para guardar textiles y aun la ropa.

Preguntas para discutir: ¿Qué nos pueden contar

POSTER QUESTIONS

ustedes de las clases de máquinas o procesos que se utilizan hoy en día para manufacturar ropa?

13. Río Grande blanket, ca. 1850, Fred Harvey Fine Arts Collection, International Folk Art Foundation Collection at the Museum of International Folk Art.

The Río Grande style of weaving is one of the earliest styles developed among weavers in southern Colorado and northern New Mexico. The most common designs seen contain stripes of contrasting colors. Here is a blanket woven with handspun wool and natural-undyed and natural dyed red-brown.

Questions for discussion: What is the primary pattern you see on this blanket? What colors and motifs are repeated? How do you think this blanket was made? What tools would be most helpful in creating such a blanket? What do you think this blanket was used for? Do you have anything at home similar to this?

El estilo Río Grande de tejidos es uno de los primeros estilos desarrolladoes entre los tejedores del sur de Colorado y el norte de Nuevo México. Los diseños mas comunes exhiben franjas de colores que contrastan. Aquí tenemos una frazada tejida con lana hilada a mano en el color rojo-café natural no-teñido y natural teñido.

Preguntas para discutir: ¿Cual es el patrón o diseño principal que usted ve en esta frazada? ¿Cuales colores y motivos se repiten? ¿Cuales herramientas serían más útiles en la creación de tal frazada? ¿Para qué servía esta frazada en la opinión de usted? ¿Tiene usted algo semejante en su casa?

14. Río Grande blanket, ca. 1860s, Spanish Colonial Arts Society, Inc. Collection on loan to the Museum of New Mexico at the Museum of International Folk Art, Gift of Mr. and Mrs. John Gaw Meem, H.P. Mera Collection.

Blankets such as these were common among weavers in northern New Mexico and southern Colorado. Design elements that resembled diamonds and chevrons were often incorporated into the wide bands. The weaver of this blanket used handspun wool that was natural-undyed light and dark and natural dyed indigo and yellow. Three synthetic-dyed oranges were also used as contrast to the natural colors.

Questions for discussion: How does this blanket differ from the other Río Grande striped blanket? What shapes do you see? What motifs and colors are repeated? If you had this blanket how would you use it?

Frazadas tales como éstas eran comunes entre los tejedores en el norte de Nuevo México y el sur de Colorado. Elementos de los diseños que se parecían a diamantes y galones se incorporaban frecuentemente en las franjas anchas. El tejedor de esta frazada usó lana hilada a mano que era de color claro natural no-teñido, oscuro natural no-teñido y tinturas naturales de índigo y amarillo. También usó tres tinturas sintéticas anaranjadas para crear un contraste con los colores naturales.

Preguntas para discutir: ¿Cómo se diferencia esta frazada de la otra frazada listada del estilo Río Grande? ¿Cuáles formas ve usted? ¿Cuáles motivos y colores se repiten? Si esta frazada fuera suya, ¿cómo la usaría usted?

15. Río Grande blanket, ca. 1830-60, Spanish Colonial Arts Society, Inc., Collection on loan to the Museum of New Mexico at the Museum of International Folk Art, Gift of Mr. and Mrs. John Gaw Meem, H.P. Mera Collection.

This blanket was made from handspun white wool, natural-undyed light and dark, natural-dyed with indigo and cochineal and natural-dyed yellow and pale orange, and commercial wool yarn. Blankets such as these are called *Saltillo*, because the original *Saltillos* were woven as *sarapes* (Mexican blankets) in Saltillo, Mexico in the 18th and 19th centuries. These blankets were extremely fine and detailed tapestry weavings and were highly valued. This style of design was adopted by Río Grande weavers when the blankets moved north through trade. *Saltillo* blankets can usually be identified by the central serrate diamond shape, a vertically structured background design and an intricate border framing the design.

Questions for discussion: What is the first thing you see when you look at this blanket? Why do you say that? What different shapes do you see? If you could wear this blanket by putting your head through a slit in the middle how would you feel? When would you use a blanket like this?

Esta frazada fue hecha de lana blanca hilada a mano, con hilados de colores claro y oscuro naturales no-teñidos, también con tinturas naturales de índigo, cochinilla, amarillo, y anaranjado claro.

En adición se usó hilado de lana comercial. Frazadas de este tipo se llaman Saltillo, porque los prototipos eran hechos como serapes (frazadas mexicanas) en Saltillo, México en los siglos 18 y 19. Estas frazadas eran tapices tejidos muy finos y bien detallados. Se apreciaban mucho. Este tipo de diseño fue adoptado por los tejedores del Río Grande cuando las frazadas llegaron a Nuevo México por medio del comercio. Por lo general la frazada Saltillo se puede identificar por el diamante serrado en el centro, el diseño orientado verticalmente en el trasfondo y un borde muy intricado alrededor del diseño como un marco.

Preguntas para discutir: ¿Qué es la primera cosa que usted ve cuando mira esta frazada? ¿Por qué dice eso? ¿Cuáles son las diferentes formas que usted ve? Si usted pudiera meter la cabeza por una hendidura en el medio de esta frazada y así llevarla, ¿cómo se sentiría? ¿Cuándo usaría usted una frazada de este tipo?

16. Río Grande blanket, ca. 1870, Fred Harvey Fine Arts Collection, International Folk Art Foundation Collection at the Museum of International Folk Art.

This style of blanket is called *Vallero*. It represents a weaving style that was developed in the Las Trampas—El Valle area of northern New Mexico during the latter half of the nineteenth century. This style is similar to the *Saltillo* style of blanket, but differs through the use of an eight-pointed star, similar to a design commonly seen in early American quilts. Also common to this style are zigzag borders and "hourglass" shaped designs. This blanket was made with handspun and natural-undyed light wool as well as commercial wool in red and brown-red, dark blue, orange, green, light blue, yellow and purple.

Questions for discussion: How does this blanket differ from the *Saltillo* style blanket? What common elements do you see? What motifs are repeated in this blanket to create an overall design? What words come to mind when you look at this blanket?

Este tipo de frazada se llama Vallero. Representa un estilo de tejer que fue desarrollado en las cercanías de Las Trampas y El Valle en el norte de Nuevo México durante la segunda mitad del siglo 19. Este estilo se semeja al estilo de frazada Saltillo, pero se diferencia por el uso de una estrella de ocho puntas, es similar a un diseño encontrado en las colchas norte americanas coloniales. También se encuentra frecuentemente en este estilo de diseño un borde de zigzagues y diseños en la forma de un reloj de arena. Esta frazada fue hecha con lana hilada a mano de color natural claro no-teñido y también con lana comercial de los colores rojo, café-rojo, azul oscuro, anaranjado, verde, azul claro, amarillo, y morado.

Preguntas para discutir: ¿Cómo se diferencia esta frazado de la frazada Saltillo? ¿Cuáles elementos tienen en común? ¿Cuáles motivos se repiten en esta frazada para crear un diseño integral? ¿Cuáles palabras se le ocurren cuando usted mira esta frazada?

FOODWAYS OF THE RÍO GRANDE
LAS COMIDAS DEL RÍO GRANDE

17. A gardener pulls weeds from her vegetable garden along the Río Chama of Northern New Mexico. The farms and gardens of northern New Mexico are typically much smaller than those of southern New Mexico. Northern New Mexico Hispanic farmers specialize in a variety of vegetables such as chile, corn, tomatoes, garlic, onions and squash and fruits such as apples, peaches and cherries. Southern New Mexico Hispanic farmers specialize almost exclusively in chile, a good cash crop.

Questions for discussion: What kinds of crops are grown in your region or state? Why are those crops suitable to your area?

Una mujer hispana arrancando yerbas de su huerta de verduras al lado del Río Chama en el norte de Nuevo México. Los sembrados en la parte del norte del estado son mas pequeños que los del sur. En el norte los agricultores hispanos especializan en verduras como, cebollas, ajos, calabazas, chiles, maíz y tomates y algunas frutas como manzanas y cerezas. En el sur del estado, los agricultores hispanos se especializan casi por exclusivo en el cultivo del chile para el mercado.

Preguntas para discutir: ¿Qué clase de productos agrícolas se cultira en su estado? ¿Por qué son propias a este clima?

18. Woman tying ripe red chile pods into a *ristra* or chile string, for drying outside. Typically rows of *ristras* are hung along walls with southern exposure adding a burst of color in the fall. When

completely dry, the pods are deseeded and ground into a powder used in making sauces.

Questions for discussion: Have you ever stored enough food for winter? Where would you get the food from and where and how would you store it?

Una mujer atando chile colorado o maduro en una ristra para colgar y secarse afuera. Por lo general las ristras se cuelgan de los techos de las casas y cubren las paredes que dan frente al sur para aprovechar el calor del sol. Ya una vez que se secan por completo, el chile se despepita y se muele en un polvo con el cual se preparan ciertas salsas.

Pregunta: ¿Han preservado ustedes en alguna vez comida para el invierno? ¿Dónde obtuvieron la comida y cómo la preservaron?

19. Fall provisions are stockpiled in a small farm storage room. Braids of *chicos* or roasted corn are hung to dry from a perch for winter consumption. Many traditional Hispanic people stock up on wood for fuel as well as on herbal remedies which are hung out to dry.

Questions for discussion: How important a role does corn play in your diets? What kind of fuel or energy do you use to heat or cool your home. How do you provide it? What kinds of medicines do you use in your home and how do you provide them?

Provisiones almacenadas durante el otoño en un almacén de un ranchito. Trenzas de chicos o maíz asado se cuelgan al aire libre para secarse y guardarse para el invierno. Mucha gente hispana recoge y almacena leña para quemar en invierno y hierbas medicinales que también deben de secarse al aire libre.

Preguntas para discutir: ¿Cuál es la importancia del maíz en su dieta? ¿Qué clase de combustible o energía utiliza usted para calentar o enfriar su casa? ¿Cómo lo obtiene? ¿Qué clases de medicina utiliza usted en su casa y donde las obtiene?

20. A loaf of wheat bread made in a Hispanic kitchen. Wheat and bread have always been important ingredients in the New Mexican Hispanic diet. Wheat can be grown in the cooler altitudes of mountain villages such as Mora, Chamisal and Truchas although few people grow their own any more. Most New Mexican pastries including *sopa* (bread pudding) and *bizcochitos* (sugar cookies flavored with anis) are made from wheat.

Questions for discussion: What is the most important grain used in your home? Where is it grown? In what kinds of foods is it used and how?

Una torta de pan hecha en una cocina hispana. El trigo y el pan siempre han sido ingredientes importantes en la dieta de la gente hispana de Nuevo México. El trigo se da en sitios frescos de la montaña tales como Mora, Chamisal y Truchas aunque son pocas las personas que lo siguen sembrando. La mayoría de los postres nuevomexicanos se basan en el uso de trigo como es el caso de la llamada "sopa" o capirotada y los bizcochitos.

Pregunta: ¿Cuál grano se usa más en la dieta de su familia? ¿Dónde se cultiva? ¿Qué clase de comidas se pueden preparar con ese grano y cómo?

ACKNOWLEDGMENTS

Special thanks to the following teachers who contributed to this curriculum by participating in the *Hispanic Folk Arts and Environment* Teacher Institute during summer 1994:

Diane Ackerman, Smith Elementary, Deming

Diane Alvarado, Carlos Gilbert Elementary, Santa Fe

Kathleen Aragon, R. M. James Elementary, Portales

Rena Aragon, Central Elementary, Artesia

Linda Brody, Little Earth School, Santa Fe

Monica Brugger, El Dorado Elementary, Santa Fe

Lydia R. Byington, Bayard Elementary, Bayard

Deluvina Casius, Agua Fria Elementary, Santa Fe

Karen Cheeseman, College of Santa Fe

Ann Chrestman, Smith Elementary, Deming

Tillie Estrada, Bayard Elementary, Bayard

Jane Gilmore, Smith Elementary, Deming

Jim Klukkert, Turquoise Trail Elementary, Santa Fe

Gloria Marquez, Little Earth School, Santa Fe

Laura Martin, Petroglyph Elementary, Albuquerque

Barbara McCarthy, Acequia Madre Elementary, Santa Fe

Margaret Espinosa McDonald, Belen Middle School, Belen

Evana Martinez-Moriarty, Salazar Elementary, Santa Fe

Vi Ortiz, Piñon Elementary, Santa Fe

Marge Pool, Media Coordinator, Santa Fe Public Schools

Suellen Primost, Wood-Gormley Elementary, Santa Fe

Rose Mary Quintana, Sweeney Elementary, Santa Fe

Vicki Rodriguez, Salazar Elementary, Santa Fe

Katy Romero, Central School, Central

Ruperta Salazar, Pojoaque Elementary, Española

Rosa Sanchez, Agua Fria Elementary, Santa Fe

Gena Vega, Bayard Elementary, Bayard

Adelina Viramontes, Smith Elementary, Deming

Josie Wasson, R. F. Chavez Elementary, Albuquerque

Lundy Weathers, Jefferson Elementary, Lovington

Debra Sandoval Woodward, La Merced Elementary, Belen

Thanks to the following educators who also contributed to the development of the *Hispanic Folk Arts and the Environment: A New Mexican Perspective* curriculum guide:

Vicki Breen, Visual Arts Consultant, New Mexico Department of Education

Louise Byrd, University of New Mexico, Continuing Education

Pat Cancanon, Social Studies Consultant, New Mexico Department of Education

Mary Jean Habermann, Director, Bilingual Multicultural Education Unit, New Mexico Department of Education

Dr. Reeve Love, Director Title IV Desegregation Assistance, New Mexico Department of Education

Theresa Lucero, Bilingual Director, Belen Consolidated Schools

Sandra Purrington, Consultant, Santa Fe

Sandy Rokoff, Previous Director of Effective Schools Unit, New Mexico Department of Education

Adolfo Maes, Previous Director of Bilingual Education-Title VII, Santa Fe Public Schools

Dr. Mike Mier, Associate Superintendent on Campus Support, Santa Fe Public Schools

Ruth Pino, Education Consultant, School Improvement/ Effective Schools Unit, New Mexico Department of Education

Santa Fe Public School Teachers who participated on MOIFA Task Force:

Ramona Alloca, Nava Elementary, Santa Fe

Sarah Bienvenu, Atalaya Elementary, Santa Fe

Mary Brown, Salazar Elementary, Santa Fe

Alison Chakoumakos, Larragoite Elementary, Santa Fe

Annette Cohen, Tesuque Elementary, Santa Fe

John Damgaard, Alvord Elementary, Santa Fe

Diana Dilg, Gonzales Elementary, Santa Fe

Mary Granzow, El Dorado Elementary, Santa Fe

Rita Haufmann, Santa Fe High School

Mary Ann Martinez, E.J. Martinez Elementary, Santa Fe

Rachel Montez, Acequia Madre Elementary, Santa Fe

Dionycio Padilla, E. J. Martinez Elementary, Santa Fe

Cathy Paissani, El Dorado Elementary, Santa Fe

Linda Pruett, El Dorado Elementary, Santa Fe

Anita Salazar, De Vargas Jr. High, Santa Fe

Betsy Taylor, Wood Gormley Elementary, Santa Fe

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Generous funding for this project provided in part by:

The Institute for Museum Services, the International Folk Art Foundation and the Ahmanson Foundation

This project was funded in part by a grant from the National Endowment for the Arts, a federal agency.

NATIONAL ENDOWMENT FOR THE ARTS

VIDEO OVERVIEW

VIDEO OVERVIEW

Nine different Hispanic folk art traditions are introduced in this video. Each tradition is intricately linked to the natural environment in one way or another. Listed below are the biographies and art traditions of each of the artists presented.

ARTISTS' BIOGRAPHIES

Paula and Eliseo Rodríguez
(b. 1915 and b. 1914)
Straw appliqué

Paula and Eliseo Rodríguez, of Santa Fe, New Mexico, are the acknowledged masters of the traditional Hispanic art of straw appliqué. Although this art form appears to have been practiced in colonial New Mexico, there were no artists working in this medium when Eliseo taught himself the craft in the 1930s under the sponsorship of the Works Progress Administration. Paula then learned by working with Eliseo. Since then, the two have become internationally recognized masters of this folk art. Pieces they have made are in Switzerland, Germany, England, Spain and throughout the United States. They have taught both their children and grandchildren their techniques, and often the whole family will work together around the dining table.

María Vergara Wilson (b. 1943)
***Colcha* embroidery**

María Vergara Wilson, from La Madera, New Mexico, is recognized as both an excellent weaver and as an accomplished *colcha* embroiderer. Her work is included in the collections of the Museum of International Folk Art, the Taylor Museum in Colorado Springs, the Millicent Rogers Museum in Tao and the Albuquerque Museum. María weaves the *sabanilla* cloth on which she does *colcha* embroidery, prefering the traditional wool fabric as a backing for her *colcha*. She spins and dyes the wool yarns she uses to embroider, and favors traditional vegetal dyes for her work. However, she has no qualms about experimenting with her work. "My work is inspired by some of the antique *colchas* I have seen in museums and by the countryside around me," she says, " but I do not copy anything exactly."

Jacobo, Irvin, and Lisa Trujillo
(b. 1911 d. 1990, b. 1954 and b. 1961)
Weaving

Jacobo Trujillo, a sixth-generation weaver from Chimayó, New Mexico, began weaving at the age of sixteen. But it was not until his retirement from his job at Los Alamos National Laboratories in 1975 that he began to regard his weaving as a full-time career. Shortly after this he was joined by his son, Irvin, who gave up an engineering position in Albuquerque,and his daughter-in-law, Lisa, who came into the business as an apprentice. Since then their business, Centinela Traditional Arts, has become internationally recognized and they employ numerous local weavers, many of whom have apprenticed with the family. Jacobo died in 1990, but his talent, skill and memory are evident in the magnificent textiles still pouring forth from his workshop.

Charlie Carrillo (b. 1956)
***Retablos*, Paintings of Saints**

A self-taught *santero* who learned the traditional art form of painting *retablos* by closely scrutinizing older pieces, Charlie Carrillo now spends much of his time sharing his knowledge with other artists. He has been a strong proponent of using traditional carving techniques, as well as pigments and varnishes. He has done years of research on these topics, both by reading and researching old documents and by going out into the countryside to gather clay, minerals and plants that could produce dyes. Carrillo recently completed a Ph.D. in Anthropology from the University of New Mexico and his work is the subject of a 1994 book entitled *Charlie Carrillo: Tradition and Soul*. His art work is shown internationally.

Felix López (b. 1942)
***Bultos*, Carved Saints**

Felix López has received much recognition for his work since he first began carving in 1977. A *santero* from Española, New Mexico, López was selected in 1987 as one of 30 artists to participate in the exhibit, "Hispanic Art in the United States," organized by the Museum of Fine Arts, Houston, Texas, exhibited at the Museum of International Folk Art in Santa Fe. A public school teacher for 27 years, López is adamant that people understand the meaning behind his work and the *santero* tradition. "*Santos* have an important role to play in the households of our people. Certainly, they're beautiful objects and are wonderful to look at. But they are also a means for passing along the faith, morals and community values that were exemplified by the saints whose images were captured in the object. You could say that a *santo* is, in many people's eyes, a constant reminder of a particular saint's story and how his or her lessons remain important in our lives."

Emilio and Senaida Romero (b. 1910 and b. 1909)
Tinwork

In 1987, Emilio and Senaida Romero received the prestigious National Heritage Fellowship given by the National Endowment for the Arts to artists that have encouraged and excelled in the traditional arts of their culture. Married for over 60 years, Emilio and Senaida have worked together at tinsmithing since the 1950s. A sheet metal worker in Los Alamos, Emilio began to experiment with tinsmithing on weekends in the family kitchen. Senaida soon joined him and they have passed their skill and techniques on to their children and grandchildren. Although they started by closely copying historic pieces, their work, like thatof the other artists depicted here, has evolved into an individual expression, combining traditional style and technique and transforming it into a contemporary and innovative expression.

Wilberto Miera (b. 1948)
Adobe Plastering

Wilberto Miera is an adobe plasterer, or *enjarador*, who also has made doors and furniture for churches, museums and private homes in northern New Mexico. As a child, Miera learned traditional building techniques from one of the finest builders in Santa Fe at the time, Tlacido Ortiz. As an adult, Miera worked for the Museum of New Mexico from 1972–1981 with the exhibit division. One of his many duties included work on replastering parts of the Palace of the Governors. He felt that it was important to be accurate to that historic structure. Miero has worked on various other adobe restoration projects and has taught workshops at the Museum of International Folk Art in Santa Fe and in New Mexico high schools.

Rolando DeLeon (b. 1931 d. 1989)
Ironwork

Rolando DeLeon was one of the few Hispanic ironworkers in New Mexico. A Tucson native, Rolando majored in sculptural design at Northern Arizona University and the University of Arizona. In 1969, while still in Tucson, he met Tom Bredlow, a blacksmith who inspired Rolando to teach himself the craft. He went on to instruct over 100 students in the art. He said of his work, "What matters to me is that the ironworking tradition goes on. I feel good about my work. I mean, I get to do what I want and make a living at it — and raise some decent kids, too. All I may have to show for it in the end is this metal shack here, but that might be all I need."

George Sandoval (b. 1930)
Woodwork

George Sandoval lived in Taos as a young boy and grew up under the care of his grandfather. His grandfather raised sheep for a living, but enjoyed weaving and furniture-making as well and put George to work sanding and carving on various furniture-making projects. After his grandfather's death, Sandoval continued the tradition of woodworking on his own. He attended the University of New Mexico, obtaining a degree in the industrial arts, while making furniture to support himself. He taught for several years and now has his shop in Albuquerque where he makes and sells furniture.

MUSEUM OF INTERNATIONAL FOLK ART

SANTA FE, NEW MEXICO

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